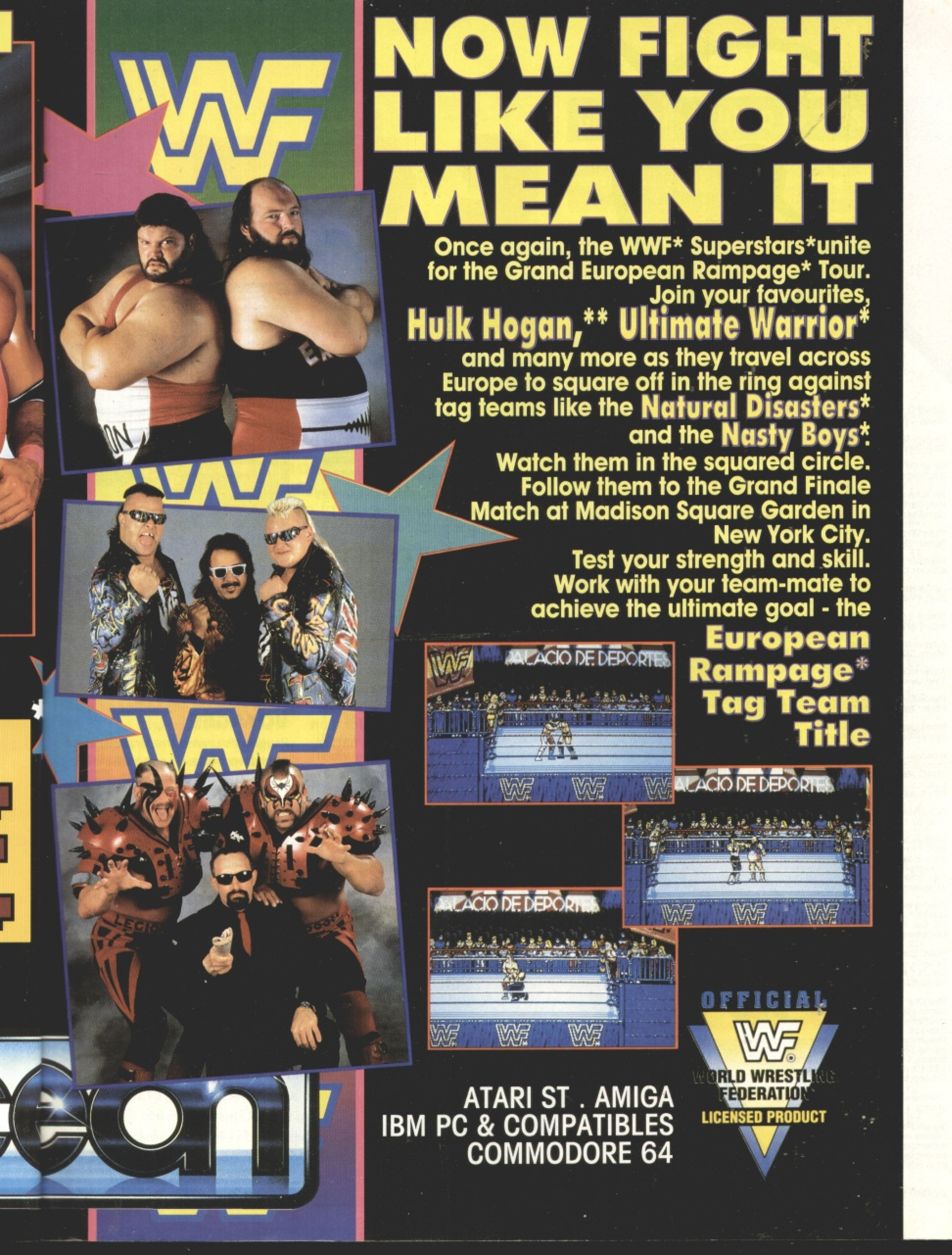
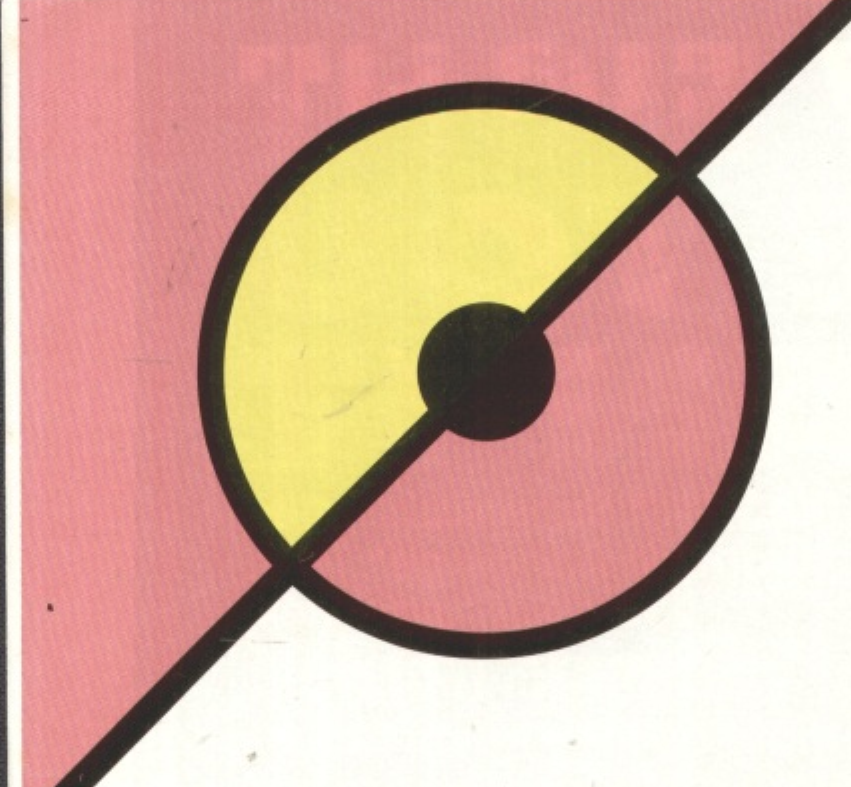
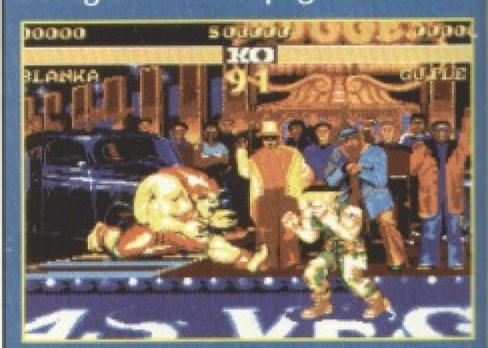

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The One is produced with Apple Macintosh Desktop Publishing, using Quark Express, Adobe Illustrator, Theatrics, Adobe Photoshop and a host of others. Film output by Team, 105-109 Oxford Street, London W1, and PrePress, 124-132 Clerkenwell Road, London EC1R. Printed by Capricorn.

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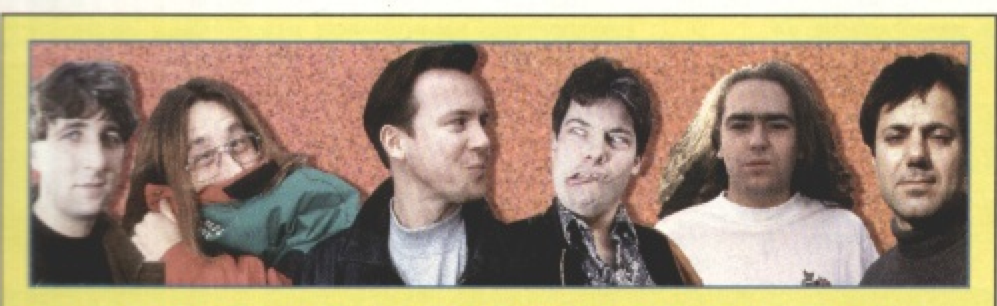
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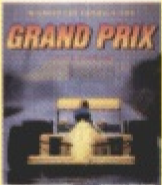
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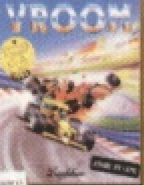




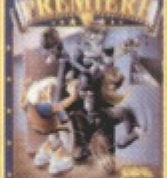
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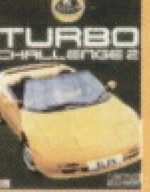

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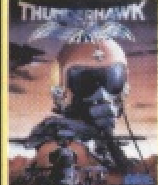
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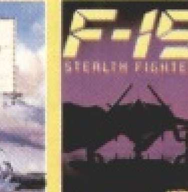

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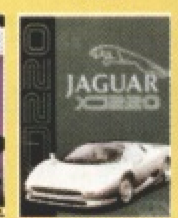

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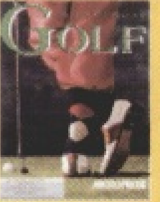

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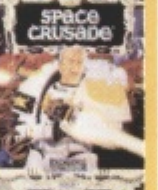
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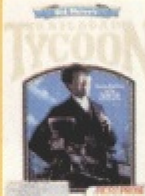

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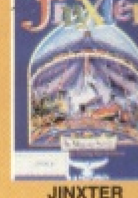

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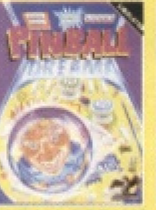

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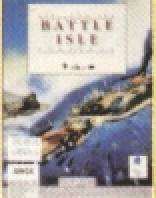

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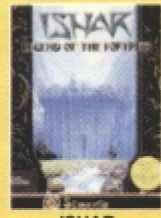

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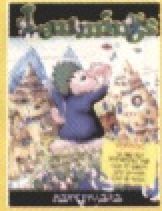

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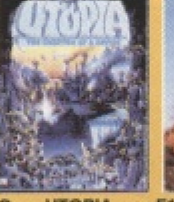

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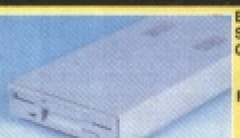
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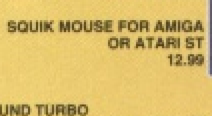
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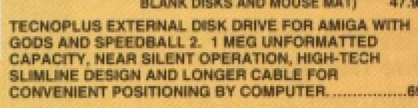

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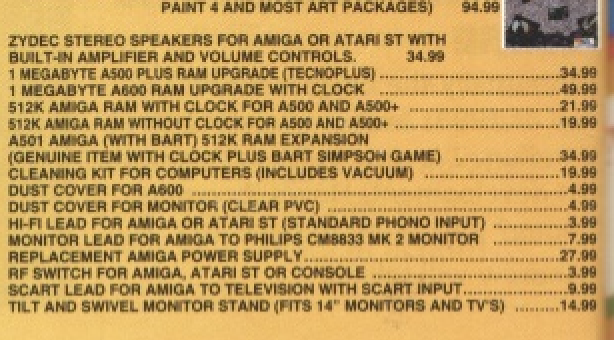

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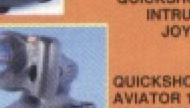

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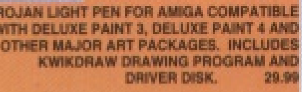

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BOOT SECTOR

LOADING YOUR DISKS

(1) If you intend to play Psycho Santa, you'll need to remove any extra drives and/or peripherals.
(2) Select the disk you want and stick it in your disk drive. (Sorry, can't think of anything amusing - you lot never read this bit any-way, do you?)
(3) Turn on your Amiga.
(4) A menu will appear from which selection is made by pressing the appropriate function key
.
(5) Then, as Brian Cant used to say, P-L-A-Y, play, play away, play away, play away, play away (or something).

SPECIAL NOTE TO A600HD OWNERS

Due to Psycho Santa being so excellent and all that, you'll need to perform the following easy-peasy operation before the game will run on your machine.
(1) Reset your computer whilst holding down both mouse buttons.
(2) When the Boot Menu appears, select Advanced options from the bottom of the screen and the display should change to a list of all the connected drives.
(3) Change all the 'Enabled' icons to 'Disabled' (by clicking on them with the left mouse button) EXCEPT FOR THE ONE THAT SAYS 'DF0'.
(4) Select 'USE' and then click on DF0.
(5) Insert your disk and the game should load.

PSYCHO SANTA

Bullfrog Productions



Oh no! What's going on? Nasty Jack Frost and his evil cohorts have had enough of the festive season and are now, as we speak, heading towards the cluster of cottages situated in the quiet village of The One. There are six streets in this sleepy suburb, all of which require a good dose of Christmas spirit from Mr F. Christmas before The One Team can pack up the issue and clear off on their Christmas holiday.

Dave's already packed his trunks in readiness for his two-day break in the Bahamas, Gary's intent on spending Christmas with his loving family (a bit of an old traditionalist is our Gaz) and I'm hoping to be on the next National Express 515 to sunny Bournemouth for a good deal of drinking with my real friends. All we need now is someone willing to play the part of Santa...

NORMAN BATES

Press the FIRE button to cycle through the on-screen messages, grab your trusty red pyjamas and jump into your sleigh because there's evil in them there hills and no mistake. Santa's vehicle is controlled with the joystick and he can be made to throw lethal snowballs by pressing FIRE. Be careful not to come into contact with any nasties or the houses otherwise you'll lose some of the Chrimbo energy that Santa is initially tooled up with.

The amount of energy that our rosy-faced saviour is currently left with is shown in the bar to the top right of the screen. The display to the left of the energy bar reflects how fat our Santa is. Yes, knowing how Santa loves to stuff his fat face full of grub, the evil Frosts have chucked a number of edible items about the place and if F. Christmas bumps into one then he'll not be able to resist the temptation. The more food he eats, the harder the sleigh is to control and if Sants becomes too fat he'll explode! If there is a short period of time during which Santa eats nothing then he'll, erm, how can I put it, 'fart' out some of the excess food and his fatness factor will decrease slightly.

To the left of the Fatness Factor you'll find the Power-Up meter. By killing the Snowmen that drift about, this meter will increase and in the process speed up your rate of fire and, if it's really high, enable Santa to fire in both horizontal directions at the same time.

SIMON BATES

To complete a level, Santa must fully restore a certain amount of houses to their former Christmas glory within the time limit which depletes with alarming rapidity across the top of the screen. To make a house all Christ-





COMPLETE GAME? @(^*(&%@£&^!((^%£!!!

We've really surpassed ourselves this time. What with a complete Christmas game specially written just for you by those lovable Bullfrog geezers and THREE finest-quality demos, you've got to admit that we really are too good to you. So let's take a look at how you work 'em. The ever-dependable Simon Byron is your host...



PSYCHO SANTA
DOCTOR WHO



GUNSHIP 2000
ARCHER MACLEAN'S POOL



mas-like you need to drop presents down the chimneys. Santa does this by swooping down over a house and, when the time is right, turning the sleigh to face the opposite direction and pressing FIRE. A goody should then fly from the back of the sleigh and, hopefully, land safely in the fireplace of the house.

If you have been successful then the little people that live in the gaff will shout out a cheery "Thank you!" and the house will transform slightly. Once the roof is full of snow and the Christmas lights are illuminated then that particular house will be as festive as it can possibly be. The number of houses that need to be fully transformed varies with every level. You need to save one house on Level One, two on Level Two and we have a special sad prize for the first person who writes to me with correct amount of houses that need to be restored on the final level, Level Six.

It's not as easy as it sounds, though, because the nasty Frosties (who taste greeeeeeat!) are constantly dropping evil Christmas zapper-type things onto the tiny houses. If one of these lands on a slightly Christmassy house then it's festiveness will be reduced and it will have to be restored by our hero.

OUR TUNE

Santa's present supply is not infinite, however, and his stock will need constant replenishment. You can obtain presents by shooting the nasties and collecting the gifts in your sleigh (you can tell where they are by checking out the radar which is in the bottom of the screen). There's a huge present bonanza if you can kill one of the evil Jack Frosts but collecting the majority of goodies revealed will require some nifty joystick manoeuvring. You can also grab some presents by entering the bonus game...

HMV

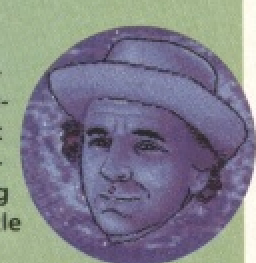
Between levels, Santa will have the opportunity to leap aboard his trusty pogo stick and grab the presents that are attached to his special Christmas tree. You can make Santa bounce higher by pressing FIRE just as the 'stick touches the ground and the longer you manage to time the bounce just right, the higher Santa will go. At the apex of his bounce, Santa will raise his hand and if a present is within reach it will be collected and stored, along with a nice points bonus. There's an extra special item at the top of the tree but I can't tell you what happens if you grab it because none of us have managed to do so yet.

THAT'S IT!

And that's it. See if you can complete Level Six and save us from having to work all over the festive period. Alternatively you could write begging letters to evil Dave 'Scrooge McDuck' Upchurch.

DOCTOR WHO

Admiral Software



Doctor Who-oo, Doctor Who. Doctor Who-oo - bosh, bosh - the Tardis. Yes the Timelords certainly knew who they were singing about when they released that particular record and I certainly know who I'm talking about when I'm writing the instructions for our top demo, which goes a-little something like this (hit it!).

In this little taster of the game they're already calling 'Doctor Who' you can have either one-player sad no-friends fun or fantastic popular two-player action. Once the main game has loaded, a self-running demo and a slide show will begin but if you want some 'hands-on' action then press FIRE with the joystick in port 2 (i.e. not the mouse) for a game featuring just the Doctor or click FIRE with another joystick plugged into port 1 for some Doctor and Ace action.

PLAYING THE DEMO

Whatever you've decided, you'll find that the demo begins with the Doctor in an already-frantic situation. He's being fired on from both sides so the best thing to do is zap the evil creatures using the Doctor's sonic screwdriver. The old FIRE button will fire the lethal screwdriver and do away with the evil meanies. Moving the joystick LEFT or RIGHT will move the Doctor or Ace in that direction and UP will make the character jump.

If the Doctor or Ace is below a ledge or, in some cases, an invisible platform (?), holding UP will make them grab onto it. They can then either slide left or right or jump onto the ledge by pressing UP. When a character is in front of a door, moving the joystick DOWN will make the Doctor or Ace move through the door and into another area. You have roughly two minutes to explore the playing area before the demo ends and the introduction begins again.





GUNSHIP 2000

MicroProse



Not content with giving you a huge Work In Progress on Microprose's Thunderhawk-beater a couple of months ago, we've obtained a fully playable mission for all you prospective pilots out there. After a slideshow of some of the game screens, you'll find your helicopter sitting on the ground, ready to kick some 'ass'. Take to the skies and shoot down all enemy craft pretty sharpish...

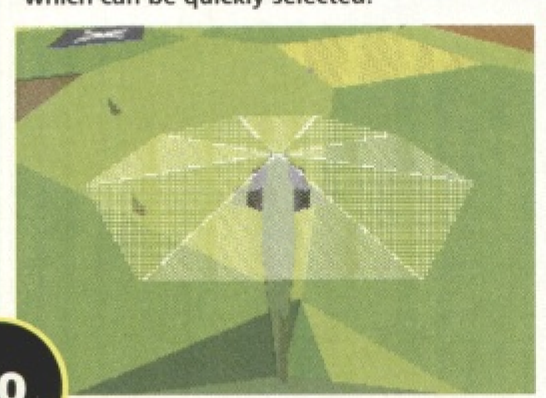
CONTROLLING YOUR CHOPPER

The helicopter can be manoeuvred using the following keys or joystick movements

Joystick UP	Forward
Joystick DOWN	Back
Joystick LEFT	Left
Joystick RIGHT	Right
9	Engage/Disengage Rotor
5	Auto Pilot On/Off
=	Power UP
-	Power DOWN
SHIFT & =	Fast Power UP
SHIFT & -	Fast Power DOWN
0	Automatic Hover
C	Low Limit -
V	Low Limit +

LOOKING AT YOUR CHOPPER

There are millions of external views, all of which can be quickly selected.



F1	Cockpit View
F2	Mast View
F3	Left View
F4	Right View
F5	Chase View
SHIFT & F5	Flight Chase View
F6	Tactical View
F7	Remote View
F8	Reverse Tactical View
F9	Missile View
F10	Map View
SPACE BAR	Change Map Scale



BLASTING THE BAD GUYS

To give the enemy a right good kicking you'll need to do a spot of firing, as outline below.

BACKSPACE	Acquire Next Target
N	Radar Jammer
M	Drop Chaff
.	IR Jammer On/off
/	Drop Flare
SPACE BAR	Select Weapon
RETURN or FIRE	Fire Weapon

The full game gives you the opportunity to play a full campaign and build up a team of four wingmen. You'll also have the choice of eight different helicopters (including the super-hard Apache) with customised cockpits. Look out for full review next issue (hopefully).

IF YOUR DISK DOESN'T LOAD THEN READ THIS BIT!

Oh, faulty disk, eh? Please accept our humblest of apologies but due to the amount of disks we duplicate there's bound to be at least one duff one and you were unfortunate enough to pick it. Never mind, though, because help is at hand. Whatever you do, DON'T SEND IT TO US - we're too busy writing the mag to replace them ourselves. Just pop it in an envelope with a SAE to the value of 28p and send it to -

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and within a few days a working copy will be winging its way your-house-wards. If you think you have a problem which you think can be solved over the dog and bone, you can call the chaps at PC Wise on their Helpline: (0685) 350505 between 10.30 am and 12.30 pm on weekdays.

ARCHER MACLEAN'S POOL

Virgin Games

We've managed to squeeze this rolling demo onto the tail-end of our disk so that those of you who haven't experienced Archer's wonderful 3D routines can do so in the comfort of your own home. All you have to do is sit back and watch the demo cycle through all the variations on Pool that the game offers. Have fun!



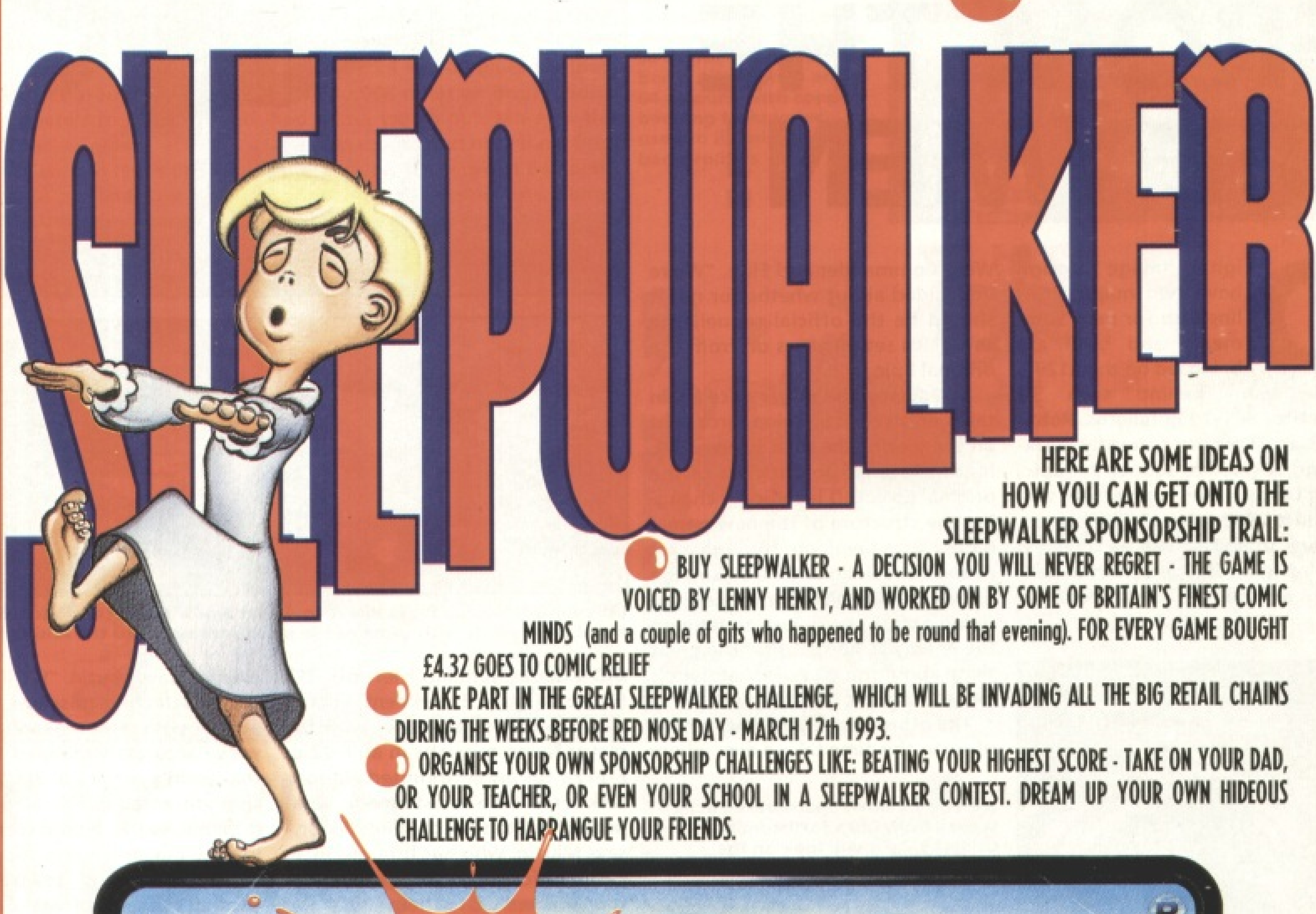


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NEWS

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Digital Image Design have two major titles lined up for next Summer - and both are being led on the A1200.

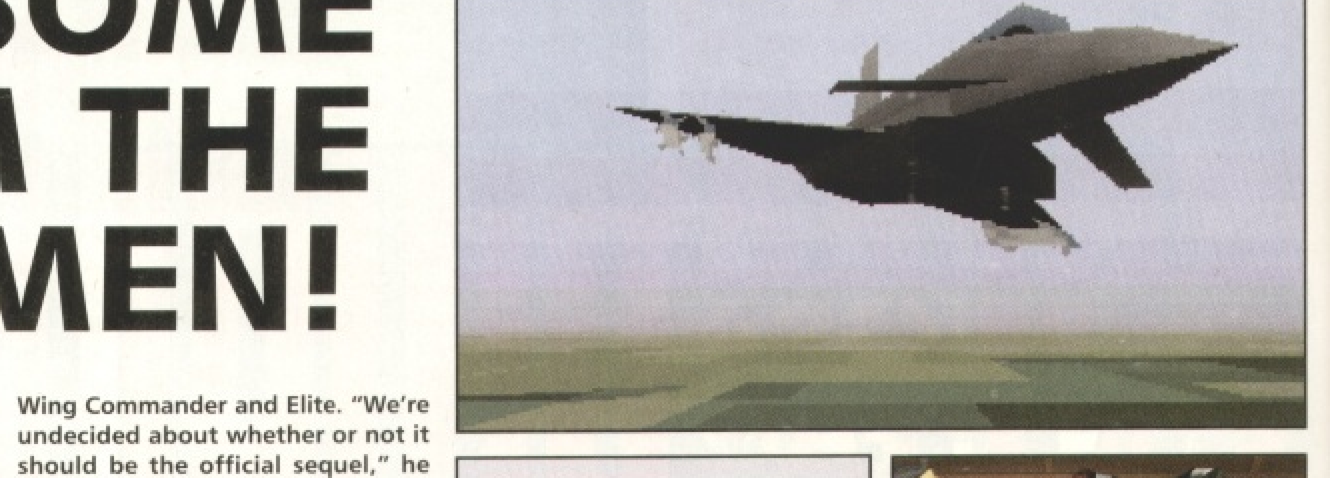
The team behind such 3D favourites as F-29 Retaliator, Robocop 3 and Epic are currently working on a pseudo-sequel to Epic, called Odyssey, and a new flight simulation by the name of TFX Inferno. The first to appear will be Odyssey, which Digital Image's Martin Kenwright describes as a cross between Wing Commander and Elite. "We're undecided about whether or not it should be the official sequel," he says. "It's set 90 years on from the original Epic."

In Odyssey, the player once again takes on an alien invasion force bent on conquering the solar system. But, having listened to criticism of the original Epic, DID is radically changing the structure of the new game. Rather than being put through a set of routine missions, in Odyssey the player creates his own challenges, flying across the galaxy to take on the enemy as he sees fit. "The great thing about this game is that there's lots of strategy," says Martin.

The other game is another sequel of sorts, this time taking over where DID's debut Retaliator left off. TFX (Tactical Fighter Experiment) Inferno is set in the near future, with the player flying missions in an F-22 or F-117a for an elite United Nations task force. "We've listened to what people had to say about Retaliator," says Martin, who has brought in an aeronautical engineer from Princeton University to help with the game's flight dynamics. "The game's going to be endorsed by the military because some of what we're doing will be used by the Ministry of Defence," he explains.

In effect, Inferno will be two games in one, comprising a complete flight-training school and then a real-world scenario with hundreds of interdependent missions. "I think TFX might be a bit disturbing, because we're using some very harsh graphics to depict real world events," says Martin. "We'll have the player selecting missions by interacting with news headlines, and we've accurately mapped 1/40th of the world's surface in 3D." The missions themselves will also be a bit different, with a typical scenario seeing the player lending support to a helicopter rescue team as they extract hostages from a terrorist base. "We're really relishing its impact - this is our best level of graphics yet," Martin says.

With seven people on each project, Odyssey and Inferno are due to hit the A1200 early this Summer, but DID isn't sure that cut down A500/600 versions will follow. "We'd like to plan them in, but we're just not sure if we could do them, or if there'd be a market for them," they say. Sounds to us like the best reason yet to splash out on an A1200...





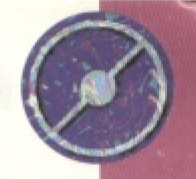


(Above) TFX Inferno looks like it could set a new technical standard for flight simulators, with some of the most impressive 3D the Amiga has seen.

(Left and below) Space-based action scenes from DID's forthcoming Oddysey, as it will look on the A1200. Like Epic, the game also has planetside combat, although the main thrust of the action takes place in deep space.







IT'S A MIRACLE!

Fledgling development team Miracle Games is looking to muscle in on the big-time with a new platform game that aims to knock seven bells out of long-established console heroes like Mario and Sonic.

"Miracle Bat is cooler than Zool, harder than James Pond, faster than Sonic and the game is more complex than any of Mario's adventures," claim the enthusiastic company, who were responsible for the recent puzzler Zyconix and are also finishing off the long-awaited Apocalypse (see the 1993 Preview on page 48). Miracle Bat sees the cape-clad rodent battling through 100 levels set in twelve countries around the world, putting up posters to advertise the arrival of Miracle Games.

"Originally we had levels like Candyland and Duploland, but everybody's doing that now, so we went back to the drawing board and redid all the graphics from scratch," explains Miracle's Delvin Sorrell, who's been working on the game for over two years. The product was shelved for a short time while Miracle looked for a new graphic artist but now that everything is back on track, the company's talking to various publishers, with Renegade reportedly being an interested party.

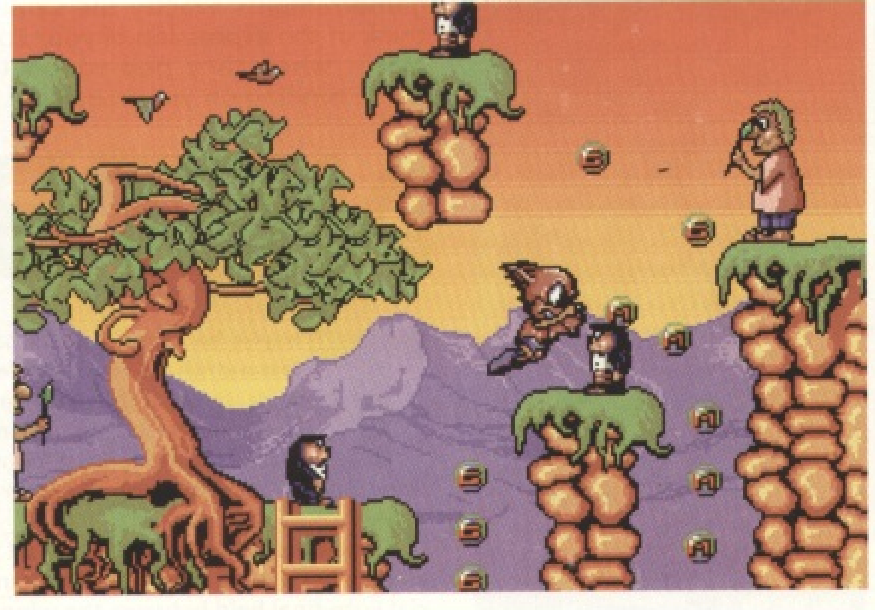
Miracle is going to great lengths to promote the game, claiming it has, amongst other things, "the biggest end-of-level baddies ever seen on any machine," and an update rate of 800 pixels per second, which, the team points out, "is the equivalent of 48,000 miles a minute or 2,880,000 miles an hour!" Sonic had better watch out. More on this one next month, but until then, feast your eyes on these delish 64-colour copper-shaded screenshots. Mmmmmm...





(Up, down, and all around) Scenes from around the world in the globe-trotting Miracle Bat - the countries featured here are Italy and Japan, although the names are likely to be changed prior to release so as not to offend anybody. All graphics are in 64 colours, with copper-banding techniques used to illuminate the backgrounds.





HIT ME WITH YOUR ARGOSTICK

Cheetah has just released a new Amiga joystick this month, which the company enthusiastically claims "looks as though it's been created as a prop for the latest sci-fi movie blockbuster." The Argostick, which is the latest addition to Cheetah's unwieldy but very popular FuturiStick, does indeed look very Giger-inspired, with plenty of bony structures and ornate architecture around the base. Unfortunately we can't tell you how it plays as Cheetah only sent us a photograph, rather than the real thing to try out. In the meantime, look at the picture and pay attention while we tell you that the Argostick is available in two versions - the "high tactile" model costs 12.99, while the fully microswitched model will set you back £14.99.



STRIP TEASERS

...As revealed by Mev Dinc in this month's return of The Magnificent Seven, Vivid Image has signed its First Samurai sequel to Psygnosis. The Second Samurai should be appearing in the first quarter of the new year...

...Following on from the forthcoming Darkseed (see Previews), pioneering American softco Cyberdreams have two more Amiga products in the pipeline for 1993 and beyond, both with a sci-fi bent. Cyber Race is a futuristic driving game where rocket car things race on a track around the inside of a giant sphere. The game is the brainchild of Syd Mead, who film buffs may know as the designer of movies like Blade Runner, Aliens and Star Trek. Cyber Race is due out in the Autumn, and following on from that in Spring 1994 comes No Mouth, a new adventure written by the acclaimed SF author Harlan Ellison...

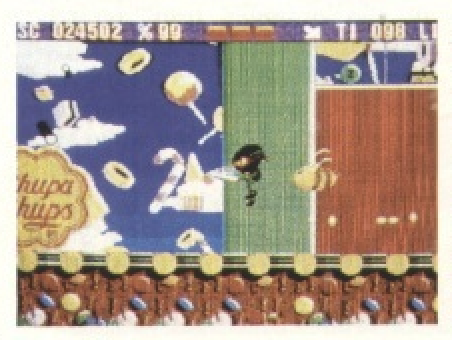
...X2 is the working title of the sequel to Project-X, which we now hear is to be written initially for the A1200, with cut-down 500/600 versions possible arriving later - it's good to see more companies supporting the new machine. Team 17 promises that it will make maximum use of the machine's capabilities. "It will be simply unbelievable," they enthuse. "Expect vertical/horizontal scrolling action, masses of effects, breathtaking graphics and stunning sound. Believe it." We do, we do...

...Hardly surprising we know, but Gremlin has announced that it's producing a sequel to its blockbusting Zool, due out sometime next year. Also, System 3 is working on a follow-up to Putty, which should be ready for Spring...

...You've read their words of wisdom, and now you can see your idols on telly! The One's Gary Whitta and David Upchurch will both be cropping up on C4's Gamesmaster as guest reviewers early in the New Year, so keep your eyes peeled...

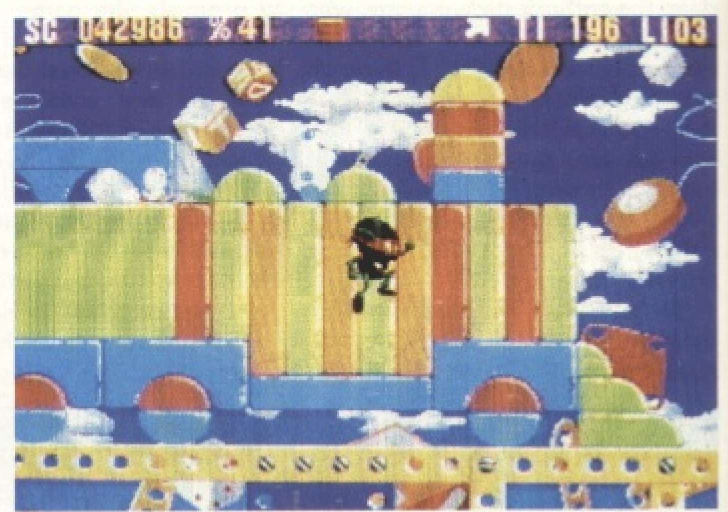
ZOOL'S BACK - ON THE A1200!

Well, proud owners of the new Amiga 1200 haven't had to wait long for the first dedicated title for their machine. The new, super-enhanced A1200 version of Gremlin's Zool should be in the shops by the time you read this, priced £25.99 (the same price as most A500/600 software, which is a good sign). So, what exactly does the new game do to take advantage of the new machine's top features?





Well, for a start, all the graphics are now in 256 colours. Forget about those drab and boring single-colour backdrops - now you get multi-colour, fully-detailed parallax backdrops! The game not quite fast enough for you on that grungy old A500? The A1200 version runs EVEN faster and smoother! And to top it all, you get an extra 100K of sound thrown in for good measure. The actual game remains exactly the same, but just think of the expression of your Zool-owning mates when they pop round to see the game running on your machine!



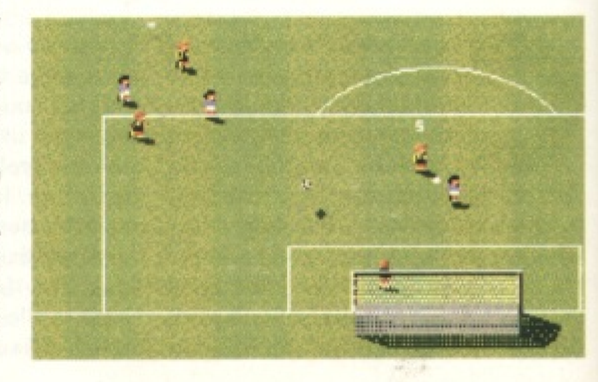
NETBUSTERS!

They're back and they're ball-tastic! We must apologise for the lack of a Sensible Software Netbuster last month, as one thing led to another, and... well, nobody could quite pluck up the courage to delve once more into the ever-growing Netbuster mail mountain, which is in more danger of avalanching by the minute. However, trained stuntmen were sent in at the last minute to extract some entries, so Netbusters is firing on all cylinders again this month. In fact, to make up for last issue's deficiency, we're bringing you a double crop of soccer action, and the winners of places three and four in our Sensible Soccer UK final.

Remember, we're giving away six final places (well, there are only two left now, because the first four have already been won) in our The One/Renegade Sensible Soccer tournament, the winner of which will go on to a special Euro-final held between the winners of all the magazines who are running the same competition. The winner of THAT titanic battle will claim the star prize, which is the chance to jet off to Europe and get top seats for ANY football match ANYWHERE on the continent next season.

This month, confirmed finalists Julian Smith and Bernie Holmes are joined by Muke Ndoko of Wood Green in London and Gerard Simpson from Widnes in Cheshire. Muke earned his place with some stunning goals against Rapid Vienna, including a great diving header, while Gerard's goals in an amazing 13-4 defeat of Brondby by AC Miland were simply some of the best football we've ever seen played on an Amiga, incorporating pinpoint passing play that ran rings round the opposition and some spectacular diagonal diving headers that we had to replay in slow motion to make sure we weren't dreaming.

Both Muke and Gerard will be picking up an authentic Arkwrights football shirt for their stirling efforts, and go forward into the Sensisoccer UK final, to be held in a few months' time. In the meantime, if you reckon you're good enough to claim one of those remaining two final places as your own, all you have to do is prove your worth by sending your best Sensible Soccer goals to us on a normal Highlights disk. The address is: NETBUSTERS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, and remember to write your name and address on the disk label.



CHARTS

Month Ending 28th November 1992

FULL-PRICE TOP 20

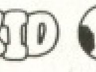
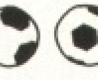
1 SENSIBLE SOCCER 1992/92 SEASON (Renegade)
2 ZOOL (Gremlin)
3 ARCHER MACLEAN'S POOL (Virgin)
4 ROAD RASH (Electronic Arts)
5 PUTTY (System 3)
6 PINBALL FANTASIES (21st Century)
7 NIGEL MANSELL'S WORLD CHAMPIONSHIP (Gremlin)
8 THE DREAM TEAM (Ocean)
9 CAMPAIGN (Empire)
10 ASSASSIN (Team 17)
11 MONKEY ISLAND 2 (US Gold)
12 SUPERFIGHTER (Ocean)
13 THE HUMANS (Mirage)
14 CURSE OF ENCHANTIA (Core Design)
15 LOTUS III (Gremlin)
16 JIMMY WHITE'S WHIRLWIND SNOOKER (Virgin)
17 FORMULA ONE GRAND PRIX (Microprose)
18 FIRE & ICE (Renegade)
19 SABRE TEAM (Krisalis)
20 FIREFORCE (ICE)

BUDGET TOP 10

1 ALIEN BREED SPECIAL EDITION 92 (Team 17)
2 PRICE OF PERSIA (The Hit Squad)
3 SANTA'S XMAS CAPER (Zeppelin)
4 JAMES POND (GBH)
5 TRIVIAL PURSUIT (The Hit Squad)
6 STREETFIGHTER (Kixx)
7 DIZZY PRINCE OF THE YOLK FOLK (Codemasters)
8 SUPERCARS 2 (GBH)
9 FUTURE WARS (Kixx XL)
10 SPELLBOUND DIZZY (Codemasters)

The One's monthly Amiga charts are compiled by Microbyte.



SOCCER KID IS TRYING TO FIND THE MISSING WORLD CUP. HE IS SOMEWHERE IN THE BLACK FOREST IN RUSSIA .....



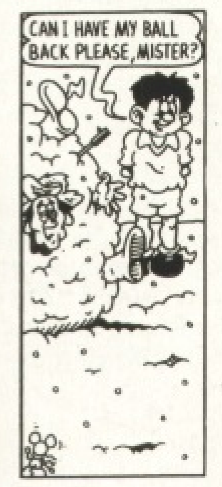


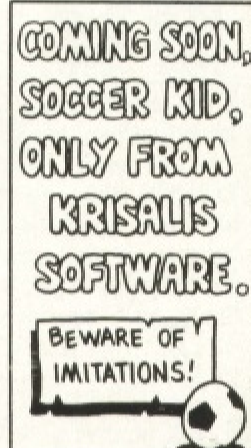










A1200 CLEARS MOST HURDLES IN THE ONE'S COMPATABILITY TEST!

Sceptical so-and-so's that we are, and having heard many conflicting stories about the compatability of Commodore's new wondermachine the Amiga 1200 with existing 500/600 software, we just had to give it a try for ourselves. So, we swiped a machine from a neighbouring office while their back was turned and set about putting it to the test. If you're worried about buying an A1200 for fear of some of your existing software collection not working on the new machine, have a gander at our compatability table. We tested 15 games selected at random from the office software vaults. The results are plain to see...

GAME	DOES IT WORK?	COMMENTS
LOTUS III	*NO*	*It just didn't load.*
MONKEY ISLAND 2	*YES*	*Not only does it work, but it's also a damn sight faster, with quicker move ment and almost instant disk decrunching.*
F-15 II	*YES*	*Works fine, and moves a little faster.*
F1GP	*YES*	*Much faster and smoother than on a normal Amiga. Jaw-droppingly impressive.*
LEGEND OF KYRANDIA	*NO*	*Failed to load.*
EPIC	*YES*	*Epic detects the machine's 68020 and runs noticably faster as a result.*
STRIKER	*YES*	*Exactly the same as on the A500.*
TERMINATOR 2	*YES*	*Works okay, but suffers from oddly bugged title music.*
THE ADDAMS FAMILY	*YES*	*Identical to the A500.*
ASSASSIN	*YES*	*No problems here.*
ROBOCOD	*HMM...*	*Well, it works, but many of the graphics are very badly corrupted at times.*
MAGIC POCKETS	*YES*	*Would you believe it? Magic Pockets is much faster on the A1200, and so a much more playable game!*
ALIEN BREED 92	*YES*	*Absolutely fine.*
SUPER MONACO GP	*NO*	*Blank screen city.*
LEMMINGS	*YES*	*Yippee!*

LABORATORY TEST RESULT FINDINGS ANALYSIS

With Doctor Heinz Spaghetti.

Well, of the 15 games we tested, only three failed to work, and we had slight problems with two others. Even based on such a small sample, that's an 80% compatability strike rate for the new machine, which isn't bad (it's a lot better than the 50-60% that some uninformed sources claimed), although it's still far from perfect.

If you've got a huge software collection and want to upgrade, it looks like you'll just have to bite the bullet and hope that the new machine does't object to any of your old favourites. Of course, it shouldn't be a problem for the future as companies will test new products on the 1200 prior to release. And if you want to play a super-fast, super-colourful version of Zool, not to mention those new DID games, you know where to come. CLICK!

FLASHBACK

US Gold and Delphine Software would like to make it clear that the rolling demo of Flashback which appeared on the cover of our September 1992 issue was based on the game's introduction sequence only, and not representative of the actual game which, as anyone who read our Work in Progress will know, is going to be a stonking platform adventure type thing. So, just to make sure everybody's totally clear on the subject, we'll be running a proper, and totally PLAYABLE, demo of the game itself within the next few months. Hope that sets the record straight.



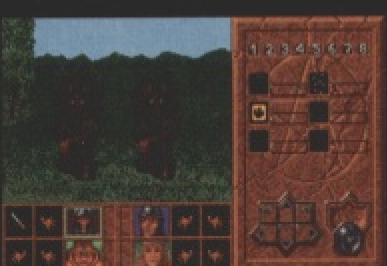






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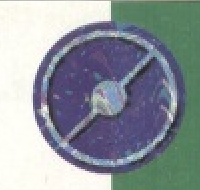
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Letters

Welcome to another words-packed edition of Letters. If you wish to wash your laundry in public or something then write to: Letters, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Alternatively FAX us on 071 972 6710. Software prizes for the best-dressed ones we receive! Oh, can Stuart O'Neill ring Simon up sometime in the near future, please.

YOU WHAT?

To all the male chauvinist pigs at The One,
I am writing to all the males who think that girls know nothing about computers and that they constantly think about boys (not you) or constantly put on make-up. You are wrong!

We do enjoy playing on the computer because it is great fun and relieves us from the pressure of school work. Most of us find that after a good waggle on the joystick we are refreshed because we play for a sensible period of time. The majority of boys, however, shirk schoolwork, play for over two hours and end up looking like zombies. They become stressed because they can't get past a certain stage on a game so they start swearing and and take out their anger on the joystick. Just before you start asking where I manage to get the information from, I must tell you that my friends have annoying brothers who avoid their homework!

Remember the girl that beat here brother on Gamesmaster? I can see all of you shaking your heads because you can't admit that girls are becoming better computer gamesplayers. I hope that this message will get into your thick 'eds (sorry, I forgot that there is one Ed) because I think some males underestimate our computer skills and need to be beaten up.
Yours coolly,

Vicki Kong,
Hornchurch.

P.S. My friend got an 'A' for her Computer Science GCSE and she's hoping to get another 'A' for her Computer Science at A level. Not bad, eh?

Look, when have we ever been chauvinistic? Never, that's when. Both sexes, in our eyes, are equally as talented at games and we never knowingly say otherwise. Say "Well done" to your mate, though.

COMPO BLUES

Dear The One,
As a regular reader of The One, I feel that it is unfair that you have competitions like the Lionheart compo in the November issue. I could not enter because the demo doesn't work on my CDTV which is fitted with a Rotec disc drive.

Merry Christmas and a happy new year to all of you at The One. Keep up the good work in 1993.

Alma-Dee Wilson-Slater,Coventry.

We have had a number of complaints about the Lionheart compo. A couple of people complained that, as it is a 1Mb only demo, 512K owners were excluded. A valid point, I agree, but with the vast majority of Amiga owners currently owning 1Mb it seems unfair to restrict them to 512K just because 1% of the ownership hasn't upgraded yet. As for the CDTV issue, again we apologise but we were unaware of the problem until you wrote. We're sorry and will endeavour to ensure that all future programs work on all machines.

PIRACY AGAIN

Dear The One,
I was reading Stuart O'Neill's letter in the December issue about the piracy problem and it's an issue which seems to run on and on. I must admit that piracy on the Amiga and also on the PC is serious (really? - Ed.) and that I'm involved in it too. As a matter of fact I'm about fourth in line from the crackers themselves which means that I receive all the latest software as it is released.

My reason for sending this letter is because I do not agree with one of the points stated in Staurt's letter, namely that all the programmers will turn to the consoles if piracy continues. Obviously you have not heard about piracy on consoles which is increasing as I write. I think you should pass my message onto the console companies and Stuart because there is a 100% way of copying games for all consoles and it is spreading rapidly.

I was speaking to one of my friends who had Sonic 2 two weeks before it was released, this is how serious it is.

Joe Bloggs,
The Moon.

Piracy is in no way as bad on the consoles as it is on the Amiga and that's a fact. The equipment required to copy such cartridges costs such a large amount of money that it is not viable for owners to have it. Just because 'they' do it is no valid argument for you to continue and you should seriously think about your copying policy. If people like you are so proud of it and boast about 'how you are fourth in line for new games' then why don't you stop being so childish and own up as to who you are.

FROGGY FEELING

Dear The One,
I read your article in the December issue about Team 17's Superfrog but you didn't state when the game is due out in the shops. Pleas could you tell me?

Stuart Marquis,
Upminster.

Yes, March.

YOU'RE GREAT, YOU ARE

Dear The One,
I am writing to congratulate you on this month's [December's] excellent coverdisks. Although the disks on the previous month's mag were good, they did not really keep me going for the whole of the month (an age in a gameless and skint world). This month - without wishing to offend you - you've surprised me.

No Second Prize is top class - I would have happily expected just an empty track, like the Red Zone demo). McDonalds Land is very good despite the fact that it has been confined to the back of the disk box due to quick completion. Erm, bit disappointed with Street Fighter 2, not quite the SNES beater I'd hoped for - Oh well! Creatures looked very interesting and I can't wait for a level demo (hint, hint!) and now (drum roll, please) Sensisoccer V1.1. 'Nuff said - this will keep me going until next Christmas and no mistake, when maybe another data disk will be released with improved doo-dahs and wotsits.

Also, thank you Commodore for some smart ads (the one with the gunslinger and the aliens is bloody excellent) and I'd just like to make a small suggestion for future adverts. Do not make them hip or cheesy!!! This means do not have lots of little ten year olds skipping around the Amiga with a sad bloke in the background telling everybody how good the Amiga is in an even sadder voice.

Finally, could I please say that I hate Tim Harris for having a SNES with a decent version of SF2, Tom Reynolds for having a Neo-Geo (ha, ha!) and Tim Cant because, erm, do I need a reason?

Saffron Walden (Are you sure - Ed?), Essex.

Yep, have to agree with you 100% there - last month's disks certainly were the business. Hopefully we can continue with the exceptionally high standard and offer you much more pleasure than a single disk could supply. Oh, and can I please say that I do not want the Letters pages turning into a dedication page - write to Tony Blackburn or somebody if you want to mention your mates.

STAR LETTER

DON'T BUY THAT, BUY THIS

Dear The One,
I suppose that there are at least a few readers of your great magazine who are thinking about buying a console of some sort, either a Megadrive or a SNES. Having owned both machines I have one piece of advice - don't. Here are my reasons.

Firstly, the price. "But a SNES only costs £150. The Amiga weighs in at £300," you might say. (Who, me? - Ed.). Yeah, true, but a console game can set you back over £50 a go. Take, for example, Street Fighter 2 on the SNES - fab game, yes, but £65?

What an unfunny joke - take a look at what you could buy for the same money if you own an Amiga: Zool (£18 from mail order), Populous 2 (£20 from mail order again), Lotus 3 (£18 from mail...), IK+ (£8) and 10 Chomp chocolate bars (not for the Amiga, obviously). With cheap Amiga budget classics (need I mention SWIV?) and even cheaper PD games, the Amiga will save you more cash in the long term.

Secondly, the games. "What about Sonic and Mario World?" What about Zool, Robocod, Rainbow Islands, Toki and several others. Despite what kiddie console mags may say, there are millions more Amiga games than on the consoles. For every Road Rash, Super Hang On, F-Zero and Top Racer, there's Amiga's Road Rash, Super Hang On, Jaguar, Lotus 3, Crazy Cars 3 and F1GP. Console games are usually limited to shallow beat-'em-ups and shoot-'em-ups. Not only does the Amiga have these, but simulations, RPGs, and adventure games too!

Thirdly, the size of console games. "Eh, Sonic 2 is 8 MEG!" Megabit, that is, not megabyte. Sonic 2 is only one megabyte in size - Zool is two (i.e. twice the size). Sega and Nintendo use the word megabit because 4 meg(abit) makes a game sound larger than 1/2 meg(abyte) - I refer to this as the 'cash grab' technique.

Finally, games like SWIV on the Amiga usually use up the whole screen - console games have two big black borders (when used on PAL TVs). Add to that the fact that the best console games can take up to (and over) a year to be released in the UK from Japan and the US and the fact that the new A1200 has millions more colours and a faster processor than any console, you can see that purchasing a console isn't such a bright idea. Instead, sell your A500/600 and, with the money you receive and the money that was originally going to go on a console, buy an A1200 instead. Phew, let's hope that this letter has ended the Amiga vs console debate.

Nathan White, Walsall.

Hooray for you, Nathan, well said indeed! The A1200 really is better than any console you can name and with its added speed the Amiga looks set to race off past the sad slabby things at a rate of knots. I can just see Sega and Nintendo, having just had the arguments presented in black and white, packing their bags and giving up the war.

TOO MUCH TOO SOON

Dear The One,
Firstly I would like to thank you for a very informative magazine and I look forward to reading it every month.

Now, I appear to be the only person out there who has noticed that Commodore has brought out three new computers within a span of six months and, unlike your editorial team, I do not find this good news!

Just before Christmas last year, I had saved up enough dosh to buy the latest Amiga 500 with Workbench 1.3. Everything was sunny until - bosh - Amiga 500+ with WB2.0. I cried myself to sleep all that week... If only I had waited another month I would have had an enhanced chip set, a fatter Agnus and a dinky little '+'!!!

Recently, after a series of mishaps, my trusty Amiga passed on to a better place and I decided not to buy a 500+ but to go for the new look Amiga 600. Even Commodore would not bring out another machine with better graphics, better sound, at a similar price for ages, would they? Again I cry myself to sleep, counting little Amiga 1200's jumping over a fence.

Now I do understand that progress is inevitable, but with technology where it is it is very unnecessary for Commodore to upset all its customers. Every new machine seems slightly different to the last, and causes compatibility problems, which in turn leads to cries of anguish from current owners.

I have to draw the conclusion that the way forward in home computing is to buy an expandable, compatible PC system so that if today's technology only lasts for six months I may be able to keep up!

Chris Mead, Colchester.

I'm sorry to hear that, Chris, but, to use a cliché, you seem to have been in the wrong place at the wrong time. It's inevitable that some people aren't going to be happy when a brand new computer is released, especially an Amiga, but Commodore have to keep on technologically advancing. Hopefully things will have settled down now and there will be no new surprises in the near future.

ADDICTED? - NAH!

Dear The One,
Before we start I'd just like to say that I'm not your average reader, in fact I'm far from it. Let me explain. I am a forty-one year old housewife with two teenage children, both of whom are avid computer fans. I have read much in the papers recently regarding the subject of 'computer addiction' and I feel I have to put pen to paper (or heated metal pins through a ribbon of ink to paper, in my case). (It's a printed letter, you see - Ed.)

My husband also uses one of our Amigas frequently (although half the time he's using business applications) so you could say that we're a so-called 'computer family'. We often sit down together for a go on the latest platform game and I think that this promotes conversation and a feeling of family togetherness, much like a traditional sit-down Sunday dinner. They say that, these days, children do nothing else apart from play computer games and that this alienates the adults from the kids but if you take time out to play the games as a family then there is no need for children to become distanced from their parents.

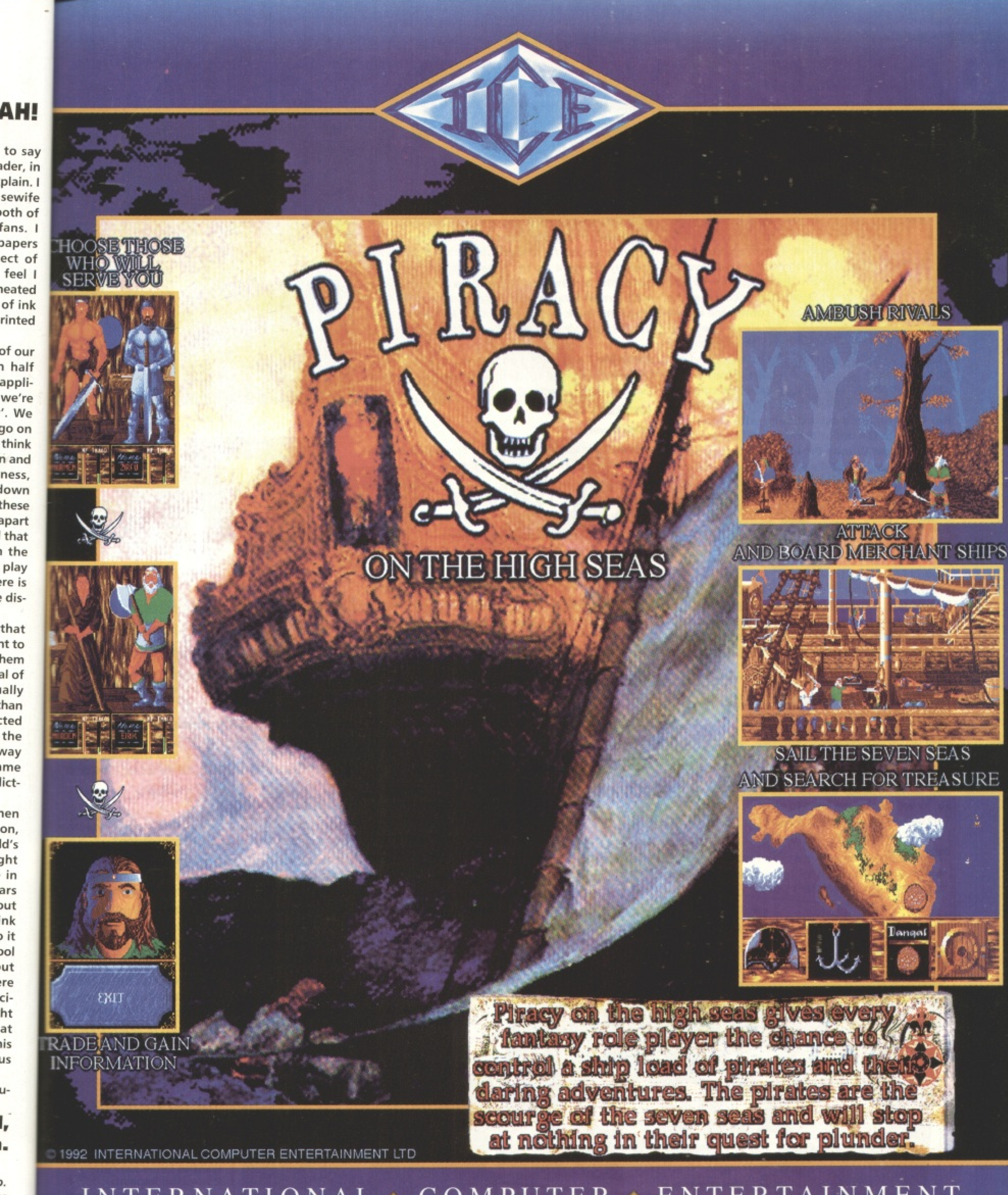
I must admit, however, that whenever the children don't want to play, my husband and I force them to by threatening the withdrawal of pocket-money and this usually brings them round. More often than not, the housework gets neglected when everybody is out during the day as I cannot tear myself away from the excellent puzzle game Troddlers. I wouldn't say I'm addicted, though.

People sometimes laugh when they first meet Zool, my eldest son, but as it's so easy to change a child's name, my husband and I thought that it would be an advantage in later life. There were a few tears from Titus when we told him about his name substitution but I think that he has gradually got used to it by now. The other children at school still take the rise out off him but apart from the broken nose there have been no other serious incidents. I think he lost that fight because he kept on trying to beat the other person by jumping on his head and turning him into a bonus but, sadly, this tactic failed.

Must stop now, I'm wasting valuable gaming time.

Robana Codd, Nth Dimension.

I think that just about wraps it up. Keep on writing, be it of a serious nature or not, have a groovy Christmas and I'll see you all next year.



ICE
PIRACY
ON THE HIGH SEAS
CHOOSE THOSE WHO WILL SERVE YOU
AMBUSH RIVALS
ATTACK AND BOARD MERCHANT SHIPS
SAIL THE SEVEN SEAS AND SEARCH FOR TREASURE
EXIT
TRADE AND GAIN INFORMATION
Piracy on the high seas gives every fantasy role player the chance to control a ship load of pirates and their daring adventures. The pirates are the scourge of the seven seas and will stop at nothing in their quest for plunder.
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ONEONONE Special

The

Martin Kenwright

Andrew Braybrook

First of all, we must apologise for presenting one less star name this time around. This is because Peter BLOODY Molyneux (as we now call him) from Bullfrog, one of the original Seven, had to cancel at the last minute with some lame excuse and we were left with six. Somehow The Magnificent Six doesn't have quite the same ring, does it? At least if someone else had dropped out we could have called it The Famous Five.

Still, nine months is a long time in the software industry and our new-look Six Of The Best line-up has been rejigged accordingly, with three new additions to the celebrity line-up. Of course you'll already know Bitmap Bros Eric Matthews, Sensible Software's Jon Hare and the indomitable Archer Maclean, all original Big Seven members. But Jez San and Michael Powell have been replaced simply because they're not doing Amiga stuff anymore and David Braben couldn't attend because he's on a deadline to finish Elite II before the end of the year. And the less said about that bloody Molyneux the better.

So, say a warm "Hello!" to Mev Dinc of Vivid Image (the team behind such top Amiga games as Hammerfist, Time Machine and The First Samurai), to Martin Kenwright of Digital Image Design (the team that produced F-29 Retaliator, Robocop 3 and Epic) and to Andrew Braybrook (who created Paradroid 90, Rainbow Islands and Fire & Ice and is currently working on Uridium 2), who was to have appeared in the original Seven, but never quite made it. We think you'll agree the line-up is suitably star-studded. So, as we loosen our belts to scoff Turkey and Xmas pud at a secret London eatery, let the games commence...

(The One's tape recorder was left running continuously, but inevitably some bits were either illegible or not fit to publish during a religious holiday. Forgive us for breaks in the narrative from time to time, but some of these lads can get a bit carried away, particularly when they've been knocking back the Tizer all day. We begin with the first legible comment as the starters arrive...)

ARCHER: I was saying on the way over here that this year I've done seven projects, some of which I've sub-contracted out.

ANDREW: Seven?

JON: Seven?

ANDREW: That's doubled your combined output from the past ten years! *(Laughter)*

ARCHER: Alright, I'll tell you. ST and Amiga Snooker again, because we had to update it slightly...

ERIC: Updates don't count, Archer.

ARCHER: ...A 256-colour PC version of Snooker, ST and Amiga Pool, Pool on the PC in 256 colours, Gameboy and Nintendo Dropzone, and we're just starting on other console versions of Dropzone.

JON: Kids love the Super Nintendo, because it's a great trendy machine.

"I'd seriously like to do a game for the A1200. I think it's a brilliant machine."
- Archer Maclean

THE ONE: Isn't the Megadrive trendier these days?

ERIC: I don't think so, I think the SNES has more street-cred. It's a bit like it was with the ST and Amiga - the Amiga was more expensive and had less games, but the Amiga still came through because it's a better machine.

MARTIN: And you can get Mario on the SNES.

ARCHER: I reckon that Commodore ought to whip the keyboard and the disk drive off the A1200 and sell it as a console.

JON: Because it's a better machine?

ARCHER: Yeah, it's a better machine. It'd piss all over everything else. I don't know how much they could sell it for, but it would wipe the floor with these consoles.

JON: To be honest, it's a real problem writing a game first on the Amiga because that's the version you can sell most easily, and then having it converted onto the SNES and knowing that it's going to be endlessly compromised.

ARCHER: Absolutely.

THE ONE: Did you have to compromise any of your Amiga stuff for console conversion?

ERIC: No, it just takes a lot longer. If we write a game that uses the full potential of the Amiga, it's then f***ing difficult to get it onto the SNES.

ARCHER: But do you limit yourself to writing within the restrictions of the Megadrive and SNES first and then work up to the Amiga?

JON: That's what you've got to do.

ARCHER: No, what I want to do is use the full potential of the Amiga's processing power and not limit myself to these consoles.

MARTIN: I don't know what you're complaining



(Left) The party's in full swing - the empty place setting bottom right was supposed to be Peter Molyneux's seat, but he didn't turn up. Never mind, more turkey for the rest of us.

(Left) Eric Matthews and Mev Dinc discuss a thorny point, while in the background, Gary Whitta pays the bar bill - you don't want to know how much it came to, honestly.



Dirty ½ Dozen

Nine months ago The One brought together the cream of the country's games programming talent together for the first time to drink beer, have a whinge and generally put the world to rights. They were The Magnificent Seven, and their exploits have become almost as legendary as their cinematic gunslinging namesakes. Well, maybe not. Five of them didn't get killed for a start. But whatever, it's Christmas time so we thought why not have the lads back for a festive feast, copious amounts of Sauvignon and, of course, that discrete little black box we call a tape recorder. The unabridged transcript of what followed is at times disturbing and occasionally downright ridiculous, but if you feel your stomach is strong enough then take your seat for the most star-studded Christmas Dinner the Amiga world has ever seen...

about trying to do sprite games on the consoles, you should try doing 3D on the bloody things! If you think you've had problems with sprites...

ARCHER: Well, that's my next problem with Snooker and Pool.

ANDREW: So who's going to tell me what sprite capabilities the A1200's got then?

ARCHER: You don't need them! Everything's so bloody fast! The machine's designing planets in its spare time!

(The conversation between Andrew and Archer becomes very technical at this point, and lasts for several minutes. We rejoin the chat when things have come back down to Earth.)

ANDREW: I don't think anybody here knows the sprite capabilities of the A1200.

THE ONE: I'm not sure if Commodore knows.

ARCHER: So come on then, what is the exact spec?

ANDREW: I don't know because nobody will tell me! I haven't even got one yet! The people at Commodore are supposed to be winging one to me, but...!

ARCHER: The way I see it, it's about 400-500% quicker than an A500. Not 20%, but 500%!

THE ONE: We've heard a few companies complaining that they haven't yet received an A1200 technical spec.

MARTIN: We've had one for a few months, but we're not really allowed to say anything.

ANDREW: We could always stop the tape, because I'm interested.

MARTIN: Okay, at this point we stop the tape.

(The tape is stopped here for a bit for more technical bashing of heads between Martin and Andrew. Zzzz...)

ANDREW: Right, I've been making notes on my napkin.

MARTIN: You might laugh, but working close to a big publisher you do get an incredible amount of inside information, like six months to a year ahead of other publishers and the general public.

ARCHER: What, you mean like things about Madonna?

MARTIN: Yeah, who's shagging who, basically. *(Laughter.)*

(Food arrives at this stage, causing immense disruption, including Andrew complaining about why he wasn't served first. You know the sort of thing.)

ARCHER: Right, I'm undoing my trouser button.

THE ONE: Tell your anecdote, Archer.

ARCHER: Oh that one, yeah. Well, when I have a big meal like this, I tend to loosen my top button so I can get it all in. I was in a restaurant one time when the wine waiter slipped and poured red wine all over my trousers. So instantaneously, as kind of a knee-jerk reaction, I stood up to say "Look what you've done..." and my trousers fell down around my ankles. *(Laughter.)*

ERIC: No!

ARCHER: It's a good job the beast was asleep, that's all I can say.

MARTIN: Did you have your Thomas the Tank Engine boxer shorts on?

ARCHER: No, they were Tom and Jerry ones.

ANDREW: So, Dropzone on the Amiga then, Archer. Come on.

ARCHER: Well, I could do an ordinary sequel

that would have something to do with Dropzone One, or a completely new game that would just use the same lunar landscape.

JON: That sounds like an excuse to me.

ANDREW: You've got to come over and see Datastorm.

THE ONE: Has everyone got their Turkey yet?

JON: Mev's still waiting for his.

MEV: It's because I'm from Turkey.

ARCHER: Gary, Eric's got more than me!

THE ONE: Eric, give Archer some of your food.

(Everyone tucks in, during which, for some reason, probably because fat people were brought up, the subject of Robert Maxwell - not exactly the hero of people like Eric, Mev, Andrew and Jon - is raised).

MARTIN: Did it really f*** you up when Mirrorsoft went down?

JON: Oh Christ yes! And Mev and Eric!

MARTIN: I heard about these people who came out of it all smelling of roses because they were paid twice.

ERIC: Like who?

MARTIN: Well...

MEV: Time to turn the tape off again!

(Once again the recorder is turned off for a bit to protect the innocent).

MEV: So who's the next company to go under then? We've had Activision and Mirrorsoft...

ANDREW: Well, it tends to be all the people that we've worked for.

THE ONE: Renegade!

ERIC: Yeah, we'll be next. In fact we went under last week, we just haven't told anyone yet.

THE ONE: And the tape's on! What a scoop! *(Laughter, and then more illegible natter, until...)*

THE ONE: Have you sold The Second Samurai to anyone yet?

MEV: Yes... it's not Virgin. It's gone to Psygnosis.

MARTIN: Ian Hetherington shmoozes in there...

MEV: I know that they haven't got a yacht, so I'm safe there.

ARCHER: Virgin haven't either.

MEV: Ah, but he's got a balloon, hasn't he?

THE ONE: Virgin picked up a lot of games after Mirrorsoft went under, didn't they?

JON: Yeah, Virgin got a lot bigger. The worrying thing is is that they've got so big and they've got so much stuff, how much is actually going to be supported?

ARCHER: Yeah, I worry about that.

JON: I'm not just saying this because Eric's at the table, but when we were working with Renegade doing Soccer, we talked all the time and we always knew what was happening. But doing Wizkid with Ocean, we never even knew when it was coming out. It was finished in May and came out in October.

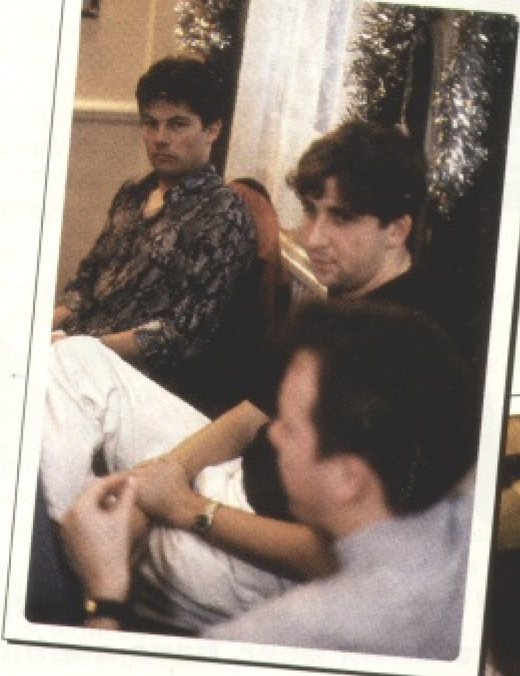
THE ONE: Why did they hold it back?

JON: I think it was for the PC version.

ERIC: Even though they'd been advertising it since April.

THE ONE: That must have hurt the sales of the game.

(Right) What's so funny? Whatever it is, The One's Gary Whitta is oblivious to it, because he's *still stuck* paying the bloody bar bill. Note masses of empty wine bottles/glasses/buckets in the foreground.



(Right) Andrew Braybrook and Jon Hare, the creators of two of the biggest Amiga games this year, try to work off the effects of two hundred pounds of Turkey and a gallon of XXX Pilsner. What a bunch of rip-roaring guys!

(Left) Eric makes his opinions known while Archer and Martin get into the festive spirit - if you can call looking like you've just found a penny and lost your wallet 'getting into the festive spirit'.



JON: It destroyed it!

ARCHER: But this whole Summer has been completely dead software-wise.

JON: Soccer was at Number One for four fourteen weeks.

ARCHER: Yeah, it was there all the time.

(More general muttering here as the subject of charts and eventually, for some inexplicable reason, the ST is raised).

THE ONE: You're doing Chaos Engine on the ST - is it still worth it?

ERIC: Yes, we're developing them concurrently because most of our game editors and things also run on the ST. Admittedly the sales are only about five to one in favour of the Amiga...

ARCHER: I'd disagree with that.

ERIC: Well, it depends. Things like Gods and Speedball 2 were selling two to one, Amiga and ST, but now it's more like five to one. That's happened in one year!

JON: It's a massive change, isn't it?

ARCHER: When I did Snooker, it was written on the ST first because the machine's faster graphically. Now, doing Pool, I've written on the Amiga first and ported it onto the ST in two weeks, which isn't bad. If we can sell 10-20,000 copies, I'll be well pleased.

"I think the first real use of CD on the Amiga will be with publishers converting their big-style PC games."

- Eric Matthews

(More incomprehensible garbage, and then the PC is mentioned).

THE ONE: What's The Chaos Engine going to be like on the PC?

ERIC: Oh, it'll be crap. Oh no, it'll be very good. There's no reason why you can't have a decent arcade game on the PC.

MEV: The First Samurai's very good on the PC.

JON: Yeah, I wonder who wrote that? *(Laughter.)*

MARTIN: The Chaos Engine's got really good point-of-sale stuff.

THE ONE: So when's it actually coming out then?!

ERIC: The first week in January.

MEV: Are you sure?

ERIC: About as sure as you are about when The Second Samurai will be out! *(Laughter.)*

MARTIN: Talking about Ocean, we're telling them that we want more of a say about things in general now.

THE ONE: And are they listening?

MARTIN: They are, yeah.

ERIC: Is that because of Gary Bracey?

JON: Gary Bracey's a really decent bloke.

ANDREW: Kof-kof! Choke! *(Laughter.)*

JON: He is! Seriously!

(After some lively and humourous debate, the conversation returns, as usual, to money.)

MEV: I don't care about royalties anymore. What's the point if someone decides to take a dive?

JON: It's all business these days you see, Gary *[Whitta]* - nobody talks about games anymore.

ARCHER: Well, we are a very small business. The same people tend to circulate around the same companies year in, year out, and no fresh blood comes in. No new programmers.

THE ONE: Is it harder now, as a new programmer, to break into the industry with a game?

ERIC: Yeah, as an individual or as part of a small unknown team, it's very difficult.

JON: It was easier on the Spectrum when we started.

ERIC: The first thing a big publisher will say to you these days is "What's your track record, what have you done in the past, where's the rest of your team?"

JON: It's all licences and big developers now.

MARTIN: It's certainly not "I am the programmer and here's my artist" anymore.

ERIC: Publishers always look for some kind of track record.

ARCHER: Publishers are getting very big, they're run by accountants, they're not pioneering anymore - they're not small outfits. These companies have now become so big that they're more worried about getting that extra 1% on their balance sheet at the end of the financial year rather than how good the product is.

MARTIN: I think my advice to anyone new entering the industry is take a degree in bloody Law before you start.

JON: But it is swinging in our favour at the moment.

"Commodore are still anticipating three years of A600 sales. 1995 is fade-out time."

- Martin Kenwright

MARTIN: Just lately. Someone has finally decided to give developers the same respect as you'd get in, say, the film industry. People may go to see a movie because it's directed by James Cameron, and they'll buy a game because it's from the Bitmaps or Sensible.

THE ONE: How hard was it for you to get started when you were unheard of?

ERIC: It was quite difficult for us.

THE ONE: Was Xenon turned down by other companies before Virgin took it?

ERIC: Yeah.

MARTIN: Really?

ERIC: Oh yeah. As individuals we each had our own little track records on the 8-bit formats, but no-one knew us as the Bitmap Brothers. Even after Xenon, Speedball was turned down by Virgin - it was really difficult to get that game signed. We ended up nearly doing a Squash game instead.

JON: Mega-lo-Mania was turned down by Virgin as well.

(The wine and beer runs out at this point, and everybody refuses to talk until supplies are replenished. They quickly are. While waiting for new drinks to arrive, Oliver Reed's recent performance on The Word is discussed at length.)

JON: To be honest, I think the worst thing we've ever worked on is the updated version of Sensible Soccer. You've got a game that's already been very successful, but which we have to make better.

ARCHER: What's it called, Even More Sensible Soccer? Really Clever Soccer?

MARTIN: I think we'll do one called Silly Soccer just to rival it.

ARCHER: It's like with Pool. In my book, Pool is a hell of a lot better than Snooker will ever be, there's so much more in it. But superficially it looks the same, and so a lot of people look at it and say "Oh, it's just the same as Snooker."

MEV: Yeah but Archer, it's true, isn't it? *(Laughter.)*

THE ONE: Does anyone have experience of being pressured into doing a sequel if the original game was successful?

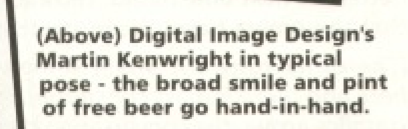
MARTIN: Oh yeah, sure. It's all marketing, isn't it?

ANDREW: Yum yum!





(Right) Is that Mev Dinc scratching his chin? Perhaps someone across the table is telling porkies. Or maybe he just needs a new blade in his Bic. Or something.



(Above) Digital Image Design's Martin Kenwright in typical pose - the broad smile and pint of free beer go hand-in-hand.

(Left) Always one of the most outspoken delegates (he holds the record for the most utterances in both Magnificent Sevens so far), Archer Maclean tells it like it is - again.

THE ONE: Did you eat all of that chocolate cake?

ANDREW: Yep.

ERIC: You fat bastard!

THE ONE: Archer's still struggling with his.

ARCHER: No, I'm just pacing myself. Now, I'm going to change the subject completely. Who thinks, in the next two or three years, that the lights are going to go out on the console business? Hands up so the tape can't see. *(Most hands go up.)*

JON: Consoles are just a fashion.

MARTIN: It's all going to be CD in a few years.

THE ONE: Why CD, as opposed to anything else?

MEV: Because you can hook it up to anything. A PC, a hi-fi... We will be making mini-movies in a few years, I believe.

ERIC: No, I don't agree with that.

THE ONE: What do you mean by a mini-movie?

MEV: Well, games will become so complicated in the future, you'll have a director...

MARTIN: Interactive TV's going to be big.

THE ONE: Who around this table is actually going to be doing games for the A1200?

ARCHER: I would seriously like to if it sells enough, because I think it's a brilliant machine.

MARTIN: We're doing two new products that are PC-based for the A1200 now, but as we move further along, we'll be doing games straight onto the 1200.

THE ONE: Is one of those Epic II?

MARTIN: It's not actually Epic II, it's called Odyssey.

ERIC: We've just got an A1200 in, and we're looking at it now. We need to find out a bit more about it. Mike's got it on his desk and won't let anyone else touch it. The thing is it depends, like Andrew was saying, on how they've wired it up for this 256-colour mode and everything. It's a really smart move on Commodore's part though, because it means if you have a 256-colour PC game, then all of that can still be used on the Amiga version.

ARCHER: I would love to do, and will do, a 256-colour A1200 version of Pool that would run faster and have numbered balls that rolled round properly for all the people who wanted those features.

MARTIN: We don't know if we're going to continue to support the A500/600 in the near future. It's just getting too far down the line. It'd be nice to convert downwards later, but initial development is going to be 1200 only, with a view to see how well that does.

JON: When are you anticipating your first 1200 title coming out?

MARTIN: In about four or five months.

MEV: I believe that Commodore has to do a lot more this time round. They were lucky with the Amiga 500, I don't care what people say, they were very lucky. It took ages for the A500 to succeed.

MARTIN: 1993 is going to be a make or break year for Commodore.

MEV: They have to take an active role in developing software for the A1200. It's no good just to say "Oh, Ocean's doing this project for it."

THE ONE: Are we going to see the demise of the A500/600 game as we know it if the A1200 takes off?

ERIC: No, that won't happen, there are too many machines out there.

MARTIN: Commodore are still anticipating three good years of A600 sales. 1995 is fade-out time.

THE ONE: Would you like to do Uridium 2 for the A1200?

ANDREW: Oh yes!

ARCHER: Great, you could start the diary all over again!

THE ONE: Does anyone here think that they've reached the limit of what they can do with existing Amiga 500/600 technology?

(Right) Did you know that Jon Hare deliberately turned up to the event in an Amiga Format T-shirt, so that we'd have to give him a free one to wear? The crafty old sod. He won't be laughing when we slag his next game off.



(Left) Whenever the conversation dried up, we could always rely on Archer to entertain us with his orang-utan impression. Do the thing with the banana again, Archer!

(Right) PUBLIC HEALTH WARNING! Inviting these two men to your party or conference could result in a serious deficiency in your drinks cabinet.

ARCHER: I don't.

JON: There aren't any limits, though. Even after we stopped developing on the C64, the machine was still being pushed and pushed so much. Some of the stuff towards the end were really amazing!

MARTIN: It's a bit of an obsession for many people, to always be pushing and pushing a machine technically.

ERIC: Yeah, but I also think it's just a bit boring, really.

> **"I'd have to say Sensible Soccer is my best game of the year. It's brilliant and I still play it."**
>
> *- Eric Matthews*

ARCHER: All of us here though will always look at what each other are doing and try to do it a bit better the next time round. Technically, I still think that the Amiga hasn't been stretched incredibly.

(The drink runs out again somewhere around here and there is mass consternation. While fresh supplies arrive, the conversation turns to consoles for a while, and we won't bore you with it.)

MEV: I think what separates us from the Americans and Japanese is that to us, writing games is still like a hobby.

THE ONE: But are you as enthusiastic about games as you were four or five years ago?

ARCHER: I don't think so, no.

JON: Probably not, but you still know a good game when you see one.

ANDREW: There wasn't so much competition back then. When I started out on the C64 it was fairly easy to see how you could constantly improve things, but now we're up against bigger teams here and in other countries fighting against us, and we're all trying to improve in different directions, be it graphics or gameplay. It's a lot more difficult to stay ahead.

MARTIN: There isn't so much investment in this country either. If you go abroad, development budgets for games are almost as big as Hollywood movies. And I think that if you said "Here's four million dollars, go and develop a game," I reckon someone in the UK could do it a damn sight better than anyone else.

THE ONE: What games have impressed you this year?

ARCHER: Monkey Island 2.

THE ONE: On Amiga?

ARCHER: Oh yes.

MARTIN: I liked Pinball Dreams.

THE ONE: Everyone likes Pinball Dreams.

ANDREW: Shut up! Shut up!

THE ONE: What's your problem with Pinball Dreams?

ANDREW: It's HIM! *(Referring to a certain eponymous boss of Hewson who will remain nameless.)*

MARTIN: I liked Snooker.

ARCHER: Play Pool, it's better.

ANDREW: He always has to get the advertising spiel in, doesn't he?

THE ONE: What about you Mev?

MEV: Oh... um... Contra 3? I don't play many games. Oh, Monkey Island 2.

ERIC: I'd also say Monkey Island 2, but apparently it's shit on the Amiga. On PC it's brilliant.

MEV: Talking about that, one area in which we could all improve our games is with the disk access.

ARCHER: I never have any of that.

MARTIN: We just tell Ocean how many disks we need for a game, and we get them.

ARCHER: Who here has done a 1Mb-only game?

ERIC: We're just about to.

THE ONE: Just about everyone has a memory upgrade these days, though.

"If you're looking to the future, you have to look at CDs."

- Jon Hare

ERIC: Actually, I know it's one of Jon's but I have to say that Sensible Soccer is my best game of the year. It's brilliant, and I still play it.

MARTIN: What about you, Jon?

JON: I can't remember playing any game apart from testing Soccer endlessly. Hoi's good.

ANDREW: I liked that game... Fire and something, I think it's called...

ARCHER: Yeah, who wrote that? *(Laughter)*

ERIC: Biplanes on PD is brilliant fun.

MARTIN: What's your best game of the year, Gary?

THE ONE: Ooh... probably Wizkid.

MARTIN: I really enjoyed it, but I couldn't understand half of it. I didn't have a clue what I was doing.

THE ONE: When's The Second Samurai coming out, Mev?

ERIC: After The Chaos Engine. *(Laughter.)*

THE ONE: So what lies ahead for the good old Amiga, then? Are we all going to be buying hard drives?

ARCHER: I don't think so.

ERIC: No.

ARCHER: If I was going to spend that kind of money, I wouldn't buy an Amiga and a hard drive, I'd go out and get a PC.

MARTIN: Yeah, you can get a 486 for something like 600 quid now.



(Below) Come the end of the afternoon, Andrew Braybrook was the only one still wearing his Christmas hat. What a sport!

ONEONONE



Left) Mev demonstrates what he'd like to do to Robert Maxwell if the fat rotter was still alive. Eric, Jon and Andrew found it difficult to disagree.

(Below) Is this man ever going to get a haircut? probably not - it saves him every having to wash the back of his neck at least.

(Below) It seems that by the end of the afternoon, even Mike the cameraman had had one too many. We warned him about too much Guinness too early in the day...

ANDREW: But we're talking about people who have already got an Amiga sitting on their desks.

THE ONE: And the A1200 is rigged to plug into an IDE hard drive, which are really cheap. The thing is, CD is not going to make much of a difference to arcade style games, is it?

ERIC: Yes, I agree.

MEV: But it's not a question of whether or not it makes a difference to what we do, it's a question of people accepting a new medium, a new storage device.

ARCHER: If you look at something like Seventh Guest on the PC, there's no game in there as far as i can see, but there are 3,000 floppy disks worth of graphics and sound on a CD.

MEV: And that's why CD's not been successful, because developers are misusing it.

JON: If you're looking at CDs, you're looking to the future. If you're looking at consoles, you're looking now. As a company, we've always lagged behind and waited to see what picked up, because we're a small company.



(Above) Well, this just about sums it all up, wouldn't you say? Here we have the programmer (Mev Dinc), addressing vital gaming issues that affect us all, while the journalist (in this case, The One's Simon Byron) does what all journalists do best. Or worst, as the case may be.

ANDREW: You're a sensible company!

THE ONE: So what's it going to take to make Amiga CD take off? The CDTV hasn't been very successful so far, and that leaves the bolt-on CD drive.

ERIC: I think the first use of the CD-based stuff on the Amiga will be publishers looking more closely at their ability to convert their big-end, big-style PC games. With the A1200 having 256 colours and the fact that most PC games are hard-disk based, then you could pack it all down onto a CD and that would make those games translate a lot more faithfully onto Amiga formats.

ANDREW: But you're talking about the A1200 now.

ERIC: Okay, but even without the 256 colours you can still have the same amount of data storage.

ANDREW: CD is very slow, though. It's almost as slow as floppy disks at times.

ERIC: Yes, it's slow and you need a lot of RAM.

JON: What you need is two CDs running really fast.

(For some reason, the conversation veers seriously off the beaten track at this point...)

ARCHER: Has anyone seen this 1492 film? I went to see it. Photographically it's great, but what gets me is you've got this Portugese guy Columbus being played by a Frenchman.

THE ONE: In Highlander you've got a Frenchman playing a Scot and a Scot playing a Spaniard. And they don't even bother with the accents.

MARTIN: Yeah, but it's a good film, Highlander. I enjoyed Highlander.

THE ONE: Have you seen Highlander II?

MARTIN: Oh, that's w***. So, are there any more questions? *(Martin grabs question sheet)* "Archer, what's going to be your next Amiga game?"

ARCHER: Well, I'd like to do Dropzone II, but what I really want to do is 256-colour versions of Snooker and Pool, in one game, for the A1200.

THE ONE: What about this Epic question, Martin? After all the controversy...

MARTIN: We won Game of the Year reader's poll in France recently, and that was the sort of pick-up we needed.

THE ONE: But were you happy with the game?

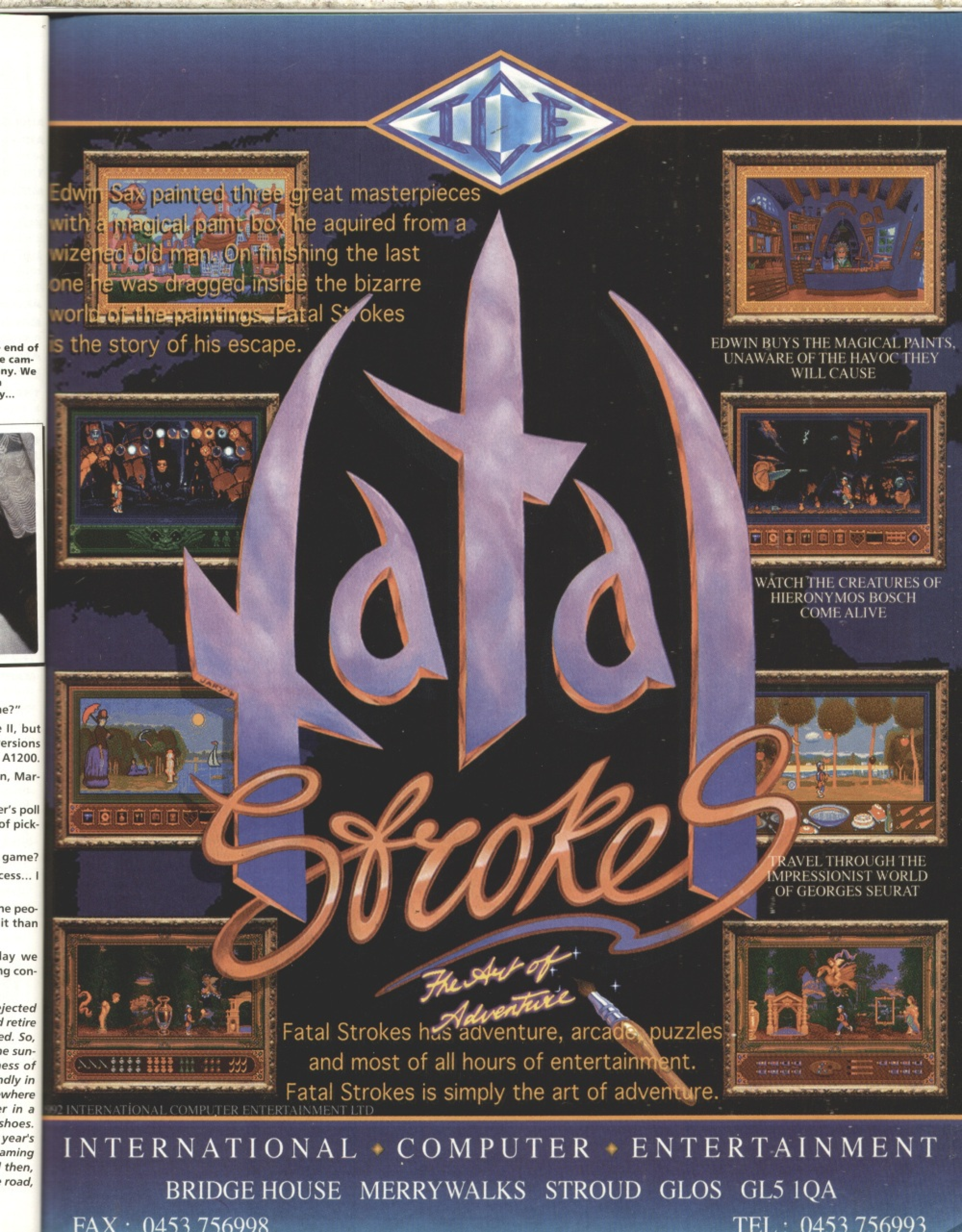
MARTIN: It was a victim of its own success... I enjoyed the game.

THE ONE: Did you find, though, that of the people that bought Epic, more people liked it than not?

MARTIN: Oh yes! At the end of the day we received loads of letters from people saying congratulations.

(At this point The Magnificent Six are ejected forcibly from the secret London eatery and retire to the local pub to finish what they started. So, as the mysterious hombres ride off into the sunset once more to get down to the business of writing next year's hit, we can sleep soundly in our beds, safe in the knowledge that somewhere in the city, a programmer is falling over in a kebab shop and throwing up over his shoes. G'night all! See you in '93 for another year's worth of crazy antics, lots of top Amiga gaming action and generally going bonkers! Until then, always look both ways before crossing the road, and God bless us, every one.)





ICE
Edwin Sax painted three great masterpieces with a magical paint box he aquired from a wizened old man. On finishing the last one he was dragged inside the bizarre world of the paintings. Fatal Strokes is the story of his escape.
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WIN! AN AUTHENTIC INDIANA JONES JACKET AND HAT!

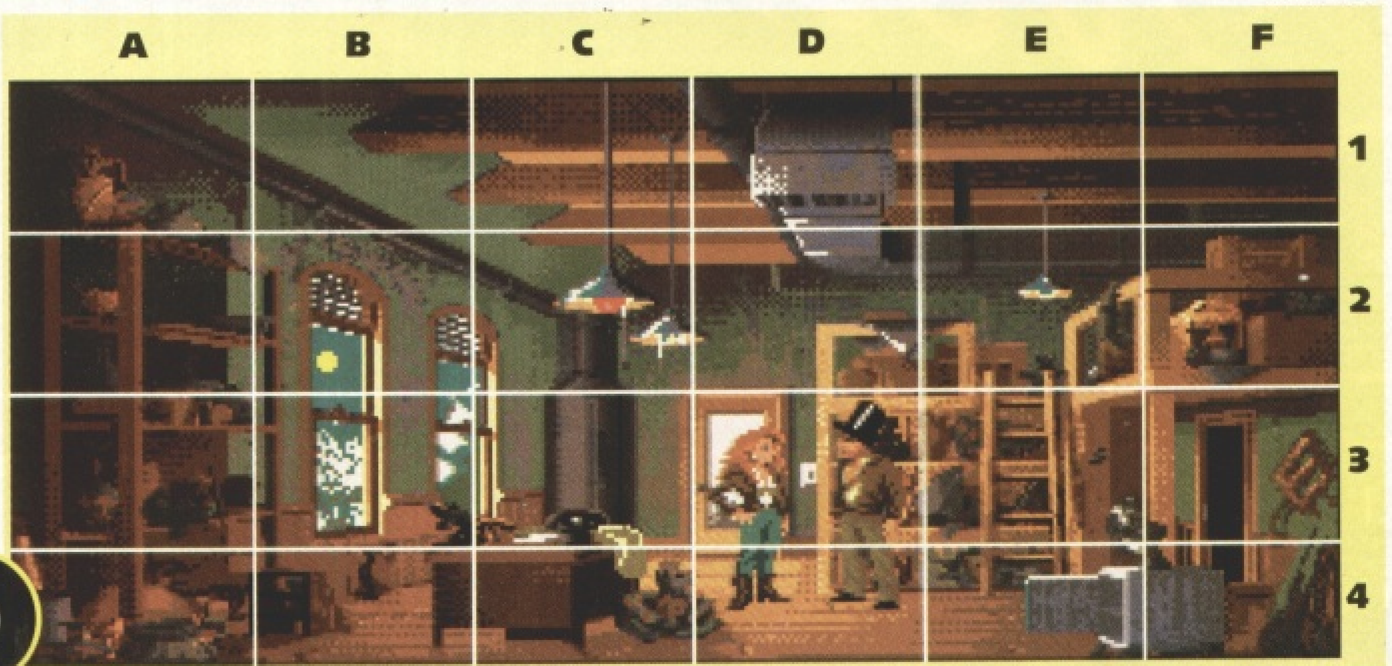
PLUS! 10 COPIES OF THE INDY JONES TRILOGY ON VIDEO!

Yes indeed! They're no bunch of skinflints down at US Gold, you know. Oh no. They know how to launch a game in style, and (deep breath) Indiana Jones and the Fate of Atlantis: The Graphic Adventure is no exception. To celebrate the launch of this latest whip-cracking masterpiece (reviewed on page 54, incidentally) the brummy wunderkinds have put up some stonking prizes, on offer exclusively to readers of The One!

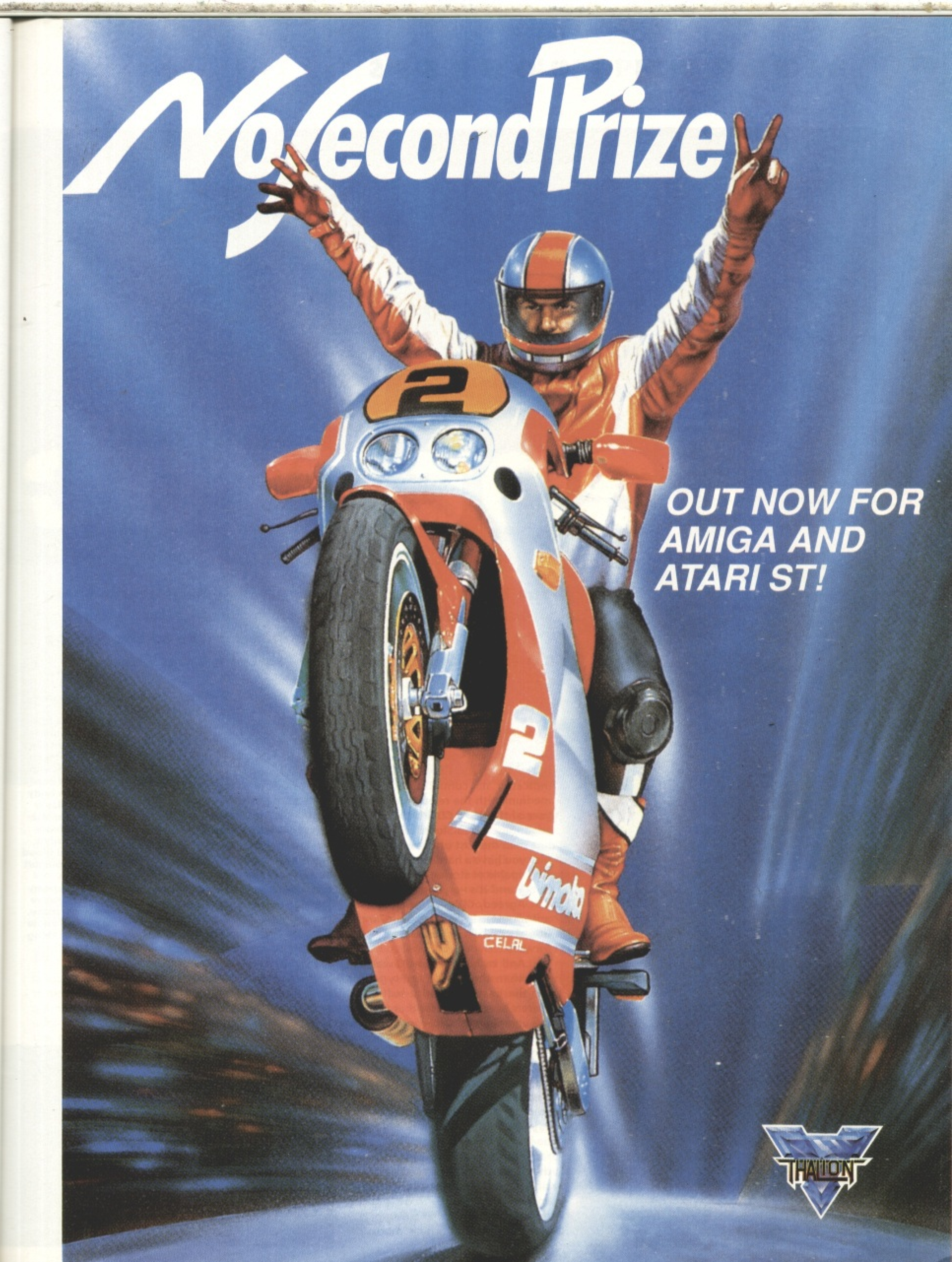
The first prize in this mind-meltingly good compo is Indy's actual leather jacket and felt hat as seen in the Indy movies! Well, not quite. In fact, this is the gear as worn by Harrison Ford's stunt-double at the recent Gamesmaster Live show. So it is sort of authentic. Sort of. Whatever, this jacket and hat are the business, and both will no doubt be invaluable additions to your wardrobe. The winner also receives the official Indiana Jones trilogy box set on video (in widescreen, no less), as do ten lucky runners-up.

So, what lies between you and the prize of the Century. Not much, actually. Elsewhere on this page you'll see two seemingly-identical screenshots of a scene from Indiana Jones and the Fate of Atlantis. But careful scrutinisation will reveal there to be five subtle differences between the two. All you have to do is spot them, and tell us in which grid squares the discrepancies lie. Easy, eh? Well, get cracking!

Once you've got it sorted, get your entry to us on the back of a postcard or a sealed envelope and send it to us at: JACKET HAT, HAT JACKET, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Entries to arrive no later than January 21st please, because that's the closing date.



THE RULES
Employees of EMAP Images, US Gold, their friends and relatives are not permitted to enter. The editor's decision is final and no correspondence will be entered into, and all that.



No Second Prize
OUT NOW FOR AMIGA AND ATARI ST!
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THALION





Fantastic

The future today? That's what Psygnosis seems to be promising with the imminent release of two games that are likely to redefine what's 'state of the art' on CD-ROM. David Upchurch is suitably impressed...

Ask anyone in the computer industry about the future for home computers, and they're likely to tell you that it lies in CD-based software. Commodore itself indicated its commitment to the medium with the release earlier this year of the A570 CD-ROM drive. The advantages speak for themselves: at less than the cost of a couple of floppies you have a hard-to-pirate medium capable of storing over 600Mb of data - and it's very hard to 'wipe' a CD! Agreed, CD's not perfect - it's notoriously slow to access information - but, like it or not, CD is the way forward...

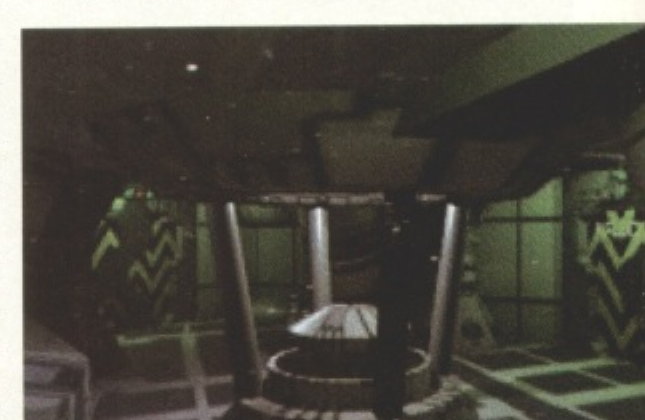
...And nobody's more aware of that than the people at Psygnosis. For the past two and a half years there's been a team hard at work at the company's Liverpool offices experimenting with CD-ROM and, as production manager Ian Grieve puts it, "learning every day". Ian reckons that by the end of '93, CD-ROM will have become the dominant home-computer storage medium, and at Psygnosis they're well prepared to deal with that eventuality.

As stated earlier, one of the big drawbacks of CD is that it's not possible to pull data of them at high speed - at best they're little faster than a hard drive - so getting full-screen animations is near impossible without special decompression hardware and/or software. However, as the intro animations to the Psygnosis games have shown, it's still possible to pull off some impressive feats as long as you have the right know-how and are willing to do some hard graft.

"Intros are always a big thing here," acknowledges Ian. "They give us the chance to show what a machine is capable of as opposed to how it will generally be used. The techniques learned during the compression and decompression of these images have been brought to the CD-ROM party and the skills entailed in both productions are somewhat parallel."

The first fruit of the team's work was the Planetside demo for Commodore's CDTV. "It was very successful for us," comments Ian. "It

Just take a gander at the pictures on this spread - aren't they spectacular? They're all taken from Microcosm, a game set inside the human body with the player piloting a miniaturised submarine the body's organs and blood vessels in pursuit of equally-shrunken enemy droids. If you've seen *Innerspace*, then you'll know the sort of thing to expect.





Voyages

gave us the opportunity to show what was possible with a good deal of effort and an applied knowledge." However, Planetside barely scratched the surface of what the talented boys at Psygnosis are capable of. Take a look at what they've got coming up...

MICROCOSM

If you've ever seen the creaky old sci-fi movie Fantastic Voyage (famed mainly for Raquel Welch in a tight rubbersuit) then you'll probably get the gist of what Microcosm's all about straight away. "The game centres around the president of a hi-tech corporation in a future world, whose body has been infiltrated by miniaturised robots and military devices of an opposing corporation," explains Ian. "Your mission, in your miniaturised vehicles, is to seek out these enemies in the various parts of the body and neutralise their threat.

"The game itself is a combination of hi-tech shoot-'em-up and stunning movie-like graphic sequences, all edited together in a seamless interactive product. You will have various vehicles to control and they will specialise in differing areas of the body. This brings about an interesting mix of action and passive education - a worthy combination!

"The animation in the game has been portrayed as a wide-screen movie, with a combined overlay representing a status panel. Obviously the hardware platform does have limitations in that the amount of graphic information to be manipulated is restricted by the bandwidth of the CD. Our innovative compression techniques allow us to overcome a large number of the problems involved, though."

Trying to get Ian to expand on how these techniques actually work, however, is a fruitless task. "What we've learnt from the development of Microcosm has given us a potential edge over any other competition we may have and will therefore will remain a closely-guarded secret for the immediate future," states a tight-lipped Ian.

Microcosm first started development over two years ago. "Since this time Microcosm has entered phases of high activity, alternating with holding patterns as we defined and redefined what the game should look like," comments Ian. "The final version of Microcosm bears a good resemblance to the game originally envisioned, but has been embellished by the technical advances we've made over the past two years. The whole product has now been fully defined and is in a state we are very happy with - expect it on the shelves in the middle of '93."

DRACULA

Psygnosis in film-licensing shock? Yes, it's true - Dracula is the company's first dabblings in the murky waters of film tie-ins, but when it's released in March of '93 it looks set to blow all previous efforts out of the water. The film is already a big hit in the States, and apparently sticks closer to the original Bram Stoker novel than the hammy reworkings of Hollywood and Hammer Studios. It's got an impressive pedigree, with Francis 'The Godfather' Ford-Coppola in the director's chair and Gary Oldman, Anthony Hopkins and Winona Ryder starring.

What attracted Psygnosis to Dracula as the film to be their first tie-in? "As a film licence it's very appealing, both in the nature of the classic story and the combination of one of the finest studio/director teams in the movie industry," explains Ian. "It's only fair to produce a licensed game which is a decent representation of the original product and not simply a platform game with modified graphical characters."

"The game's an extensive action odyssey in which you have to battle Dracula in his various guises in settings which are prominent in the film. The ultimate objective is to prevent Dracula completing his dastardly plan. The backdrops for the game were faithfully recreated from the original studio blueprints and testimony to this can be found from viewing the movie."

In a real first for movie tie-ins, the game features extensive use of footage from the actual film, which raises the issue of character rights. Other companies have had terrible trouble getting permission to use the likenesses of the actors in their games. "The character rights issue is an interesting one," agrees Ian, "and Gary Oldman kindly agreed to the usage of his image in the game. It was not necessary to use other characters as they are adequately catered for in the game. We used our own people as models for the characters and created costumes in-house for blue-screen work to be rotoscoped into the game. This gave us an interesting experience in that we were making movies for the game, albeit on a smaller scale."

Considering that Dracula is a game based around a fairly-graphic horror movie, one wonders whether the game will be too 'adult' for the games market.

"I agree that the film is not aimed at children," says Ian, "but the story in this movie is presented in more of a fantasy environment as opposed to Gothic horror. The game follows this vein (excuse the pun!) in that it will appeal to audiences of all ages. One should be careful not to patronise the potential purchasers of CD-ROM product as these games will lift video gaming from a childish pursuit to a sophisticated and intellectually-rewarding experience."

Does Ian see Dracula as leading the way to a new generation of film licences? "Dracula is heralding, on CD-ROM at least, a new era of video games," he agrees, "and, due to the combination of film and game, movie tie-ins are the most obvious route to follow."

Computer owners will be happy to hear that they haven't been forgotten. "Dracula will make it onto floppy and will basically follows the same storyline," explains Ian, "but the compromises between CD and floppy will be stunningly obvious when both products are run side-by-side; 600 megabytes versus 1 megabyte will give a visible difference!"

THE FUTURE

So how much do Microcosm and Dracula tap the potential of CD? "The potential of CD-ROM is a difficult item to define," considers Ian. "Because this is such a new medium, many people have varying views as to what a product should look like. The simple answer is that there are no precedents set in this arena and we are writing a new page everyday."

But is the day of the truly interactive movie far away? Ian laughs. "It would be very nice if somebody could exactly define what an 'interactive movie' is!"



THE TEAM BEHIND THE DREAM

There's a vast number of talented artists, programmers and designers working on Psygnosis' CD-ROM games, with their efforts coordinated by Ian Grieve, the production manager. "It's my responsibility to ensure projects flow as easily as possible," explains Ian. "This involves many tasks, from efficient third-party liaison (understanding what the external companies involved expect and require) to providing the relevant materials to my artists and programmers when they're required."

"The whole production is very much a team effort, with each member contributing specialised skills at every stage of the project. CD-ROM titles require highly-skilled people to work in unison and here at Psygnosis we have an abundance of very talented people!"

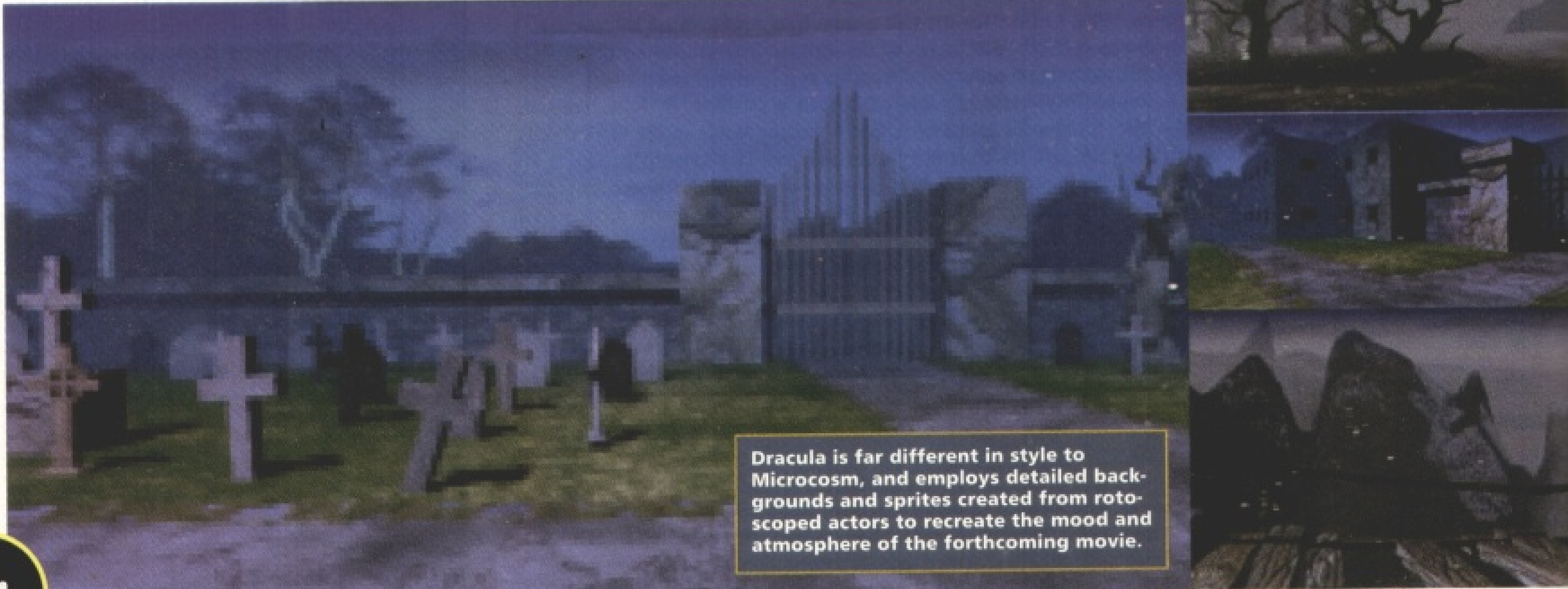
And here they all are, in no particular order. Take a deep breath, eyes down...

ARTISTS
Neil Thompson, Lee Carus-Westcott, Garvan Corbett, Jeff Bramfitt, Jim Bowers, Neal Sutton, Nicky Carus-Westcott, Mike Waterforth, Chris Moore and Gary Burley.

PROGRAMMERS
Paul Frewin, Chris Wylie, Gavin Dodd, John Gibson, Dave Berisford, Kenny Everett, Mike Anthony, Andrew Toon, Simon Moore, Stuart Sargasson and Dominic Mallinson.

DESIGNERS
Tony Parkes, Nick Burcombe and Nik Wild.

MANAGEMENT & PRODUCTION
Ian Hetherington, John White, Richard Browne, Graham Stafford, Phil Morris and, of course, Ian Grieve.



Dracula is far different in style to Microcosm, and employs detailed backgrounds and sprites created from rotoscoped actors to recreate the mood and atmosphere of the forthcoming movie.

HOLLI WOULD IF SHE COULD ...and she will

COOL WORLD

CARTOON LAND GONE BAD!

Whilst publishing his underground comic Jack Deebs has unwittingly created a parallel universe inhabited by cartoon characters known as ***DOODLES*** *. You are transported into* ***COOL WORLD*** *and seduced, through engaging messages, by the Doodle vamp...* ***HOLLI*** *. Visual jokes and gags punctuate your adventure as you hop to and fro between reality and* ***COOL WORLD.*** *But Holli's dream is to shed her Doodle indentity... to become a real woman - with a real interest in Jack!*

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I NEED A HERO!

PROJECT: SuperHero
PUBLISHER: Psygnosis
DEVELOPER: Kage
Antony Ball (Programming)
David Bland (Graphics)
INITIATED: Early 1991
RELEASE: Early 1993



The super-villain Apex in one of his many guises, in this case popping up to make inter-level loading less of a strain. And he's even harder than this stone-clad image suggests.

Ever fancied being Batman, Superman, Wonder Woman or the Shadow? How about all of them at once? Psygnosis' latest claims to be able to transform even the weediest gamesplayer into the superhero of his or her own making. Gary Whitta's spidey sense is tingling...

(Below) The genetic lab, where Superheroes are created prior to play. Once the costume fits, the super abilities can be adjusted by playing with the coloured test tubes in the bottom right.



You see, the problem with most computer game heroes is that they're just so, well, fragile. Chuck a few hundred tons of rock or a thousand-megawatt laser beam at them and they're out for the count. Hardly the sort you'd choose to go out and save the world from a genetically-engineered super-villain. No, to fight a super-villain you need a superhero - and the latest game to bolt from the Psygnosis stable next Spring has got plenty of them. 79,228,164,440,000,-000,000 of them to be precise.

SuperHero is the first project to come from shiny new development team Kage, and when it comes to heroic characters it certainly doesn't mess about. The game allows the player to create his own superhero (or heroine, of course) from scratch, customising the character's look, gender and special abilities before embarking on a world-saving mission against the evil Apex, the super-villain of the piece. You want laser beam eyes? You got 'em! You want to be able to fly? You got it! You want invisibility? You got it! The story goes that the muscle-bound fiend Apex has been created after a genetic experiment goes wrong, and is now holding the world to ransom. Only by creating a superhero of similar powers and abilities through the same gene-splicing methods do you stand a chance of saving the world.

"We wanted to make a game where you could recreate existing superheroes, and not only those of the big comic houses like Marvel and DC, but those of some of the smaller publishers like Innovation and Dark Horse," explains Superhero's co-creator David Bland, who's also produced the game's swish graphics. "I've always been a comic-book fan - Marvel and DC, and particularly of graphic novels like Watchmen and V For Vendetta." The game, Kage admits, was inspired by characters like Batman "and other odd characters that haven't appeared in games yet." The influence of those graphic novels is certainly evident in SuperHero, which is based more upon the darker portrayal of superheroes in modern comics, rather

than the squeaky-clean image that was prevalent in the genre's early days.

Hero-creation elements aside, SuperHero is essentially a scrolling platform-based beat-'em-up in the traditional vein. "Dave's a fan of beat-'em-ups and I'm a fan of platform games," says programmer Antony Ball. "So we mixed the two to make a very dynamic game. We've tried to give it a Japanese feel."

In SuperHero, the player first creates his super persona by fiddling with their genes (stop laughing at the back) in the laboratory, then taking the character, with all his customised abilities, through multiple eight-way scrolling levels, including the city rooftops, a warehouse, sewers and an industrial complex, taking on an army of goons sent out by the infernal Apex along the way. "The superhero's moves are very powerful, so you can knock baddies in the air, split them in two and knock their heads clean off," boasts Antony. "The baddies range from humanoid thugs to mutations with special powers. On the last level all the baddies from the previous level will reappear for the final battle."

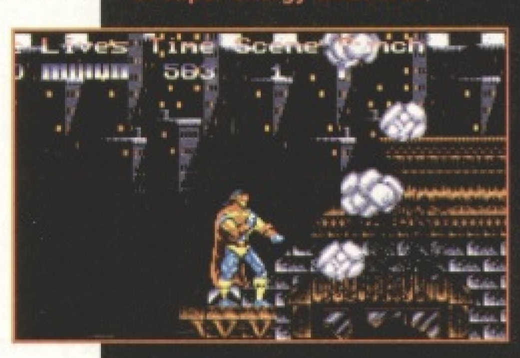
The actual abilities available to your hero during the game depend on what you get up to in the laboratory beforehand. We all know how important a superhero's costume is, so it's possible to kit your character out in almost any outfit imaginable by adding items of clothing (belts, gloves, boots, masks etc) and then altering the colour scheme to taste. It's possible to recreate just about any famous comic-book hero by mixing and matching the right garments. Once the character is kitted out, choose their sex (which dictates the special powers available), then play with the various DNA strands to create varying degrees of strength, agility and, of course, super-powers. When a superhero is complete, their genetic make-up is expressed as a chemical formula, so players can instantly recall favourite heroes just by retyping the genetic code.

"We've tried to combine the styles of Dave Gibbons and Katsuhiro Otomo," says David, commenting on Superhero's graphic look. "But we don't want it to look comic. We wanted to recreate the dynamic action of a comic book without the POWs and THWACKs." Even though this is Kage's first game as a team (Dave and Antony have worked on thirty games between the, however), they're confident that SuperHero will wipe the floor with the competition. "It's not just a beat-'em-up, it has platform action and the fighting will be finger-numbing," they say. "And the ability to design your own character makes a big difference."

Having worked on the game for the last 18 months, Kage have almost got SuperHero finished - the hardest part, they say, has been keeping the game running at a decent speed and making the changeable hero costumes work properly. "Now all we need to do is assemble the jigsaw, put it all in order and fix some bugs. Oh, and complete the last two levels," says Antony. The music is being handled out-of-house by Full FX, the team that produced the sonics for The Killing Game Show. "The music will be in a John Carpenter style," says Kage. "There will be nine tunes each with three separate parts, and 30 sound samples making 60 different effects."

(Right) As with all Psygnosis games, SuperHero comes with an animated intro sequence, in this case depicting the super-villain's explosive escape from the genetic lab where he was created.

(Below) The SuperHero comes up against all foes during the course of the game, including poisonous billowing clouds that zap his energy on contact. He may be super, but he can still ose a life by falling off the bottom of the screen or running out of super energy whatnots.



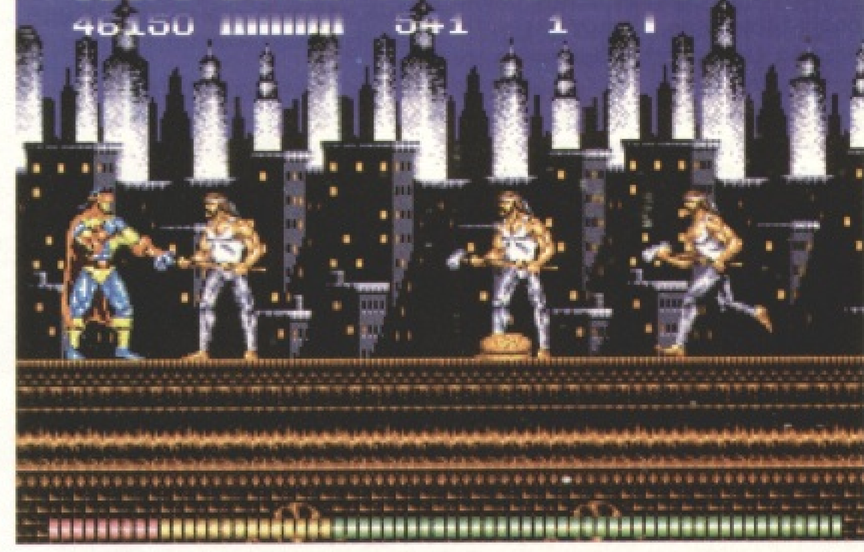
(Left) A particularly impressive aspect of SuperHero is the super flying headbutt that the main character is capable of unleashing on his foes. In addition, the player can "beam up" his punch by holding down the fire button. The longer it is depressed, the more powerful the strike will be.





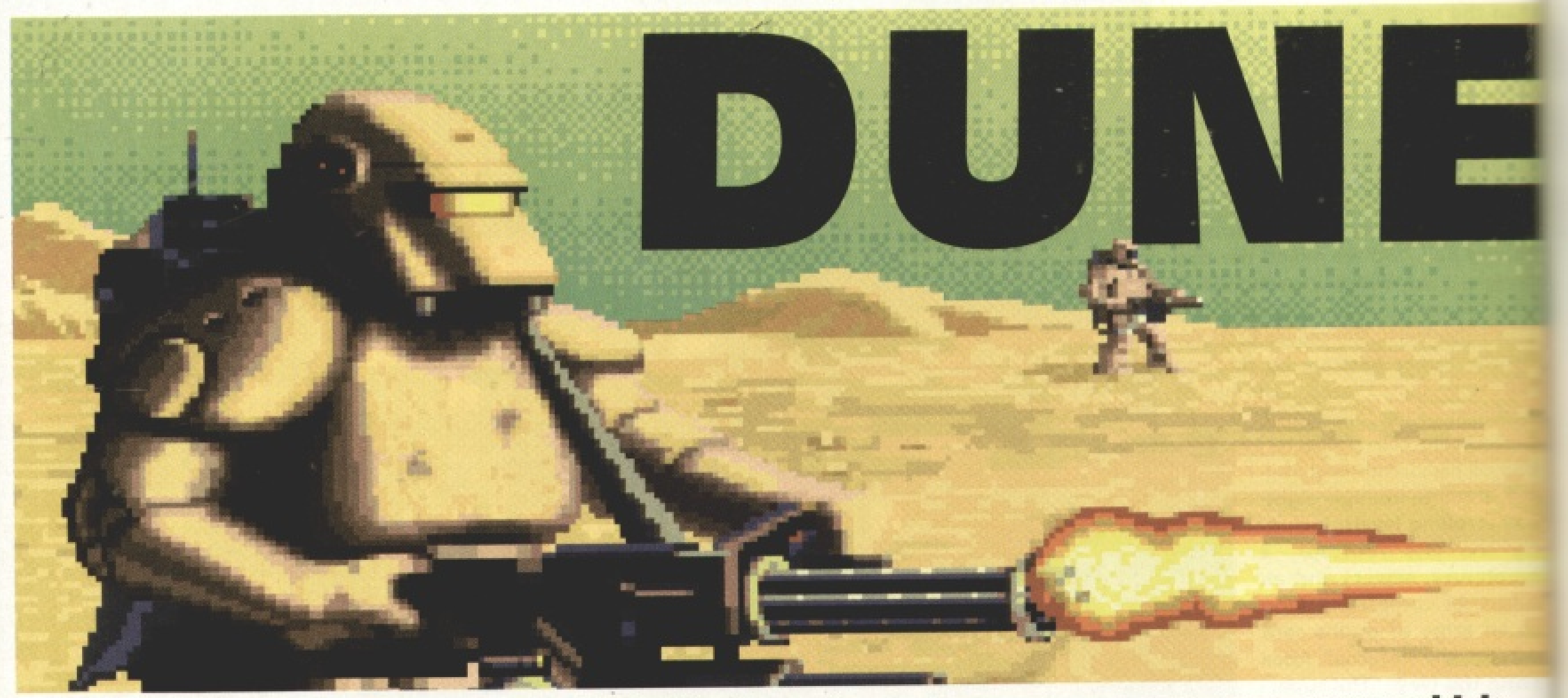
(Above) Leaping to deal out justice to one of the game's many bad guys.

(Right) The most powerful punch comes complete with a bolt of energy that flies across the screen, zapping baddies.



"We wanted to make a game where you could recreate existing superheroes, and not only those of the big comic houses like Marvel and DC, but those of some of the smaller publishers like Innovation and Dark Horse."

David Bland
SuperHero graphic artist



DUNE

For the past year or so Westwood Studios have been beavering away on a game which will, they hope, revolutionise the strategy game genre. Simon Byron, our resident enthusiast, found out exactly how they intend to do it.

If you played the original Dune game developed by French coders Cryo earlier on in the year you might well have been impressed - and quite rightly too. It received an impressive 90% way back in June and was regarded by some as a serious contender for Game of the Year 1992. Not content with narrowly missing out to Sensisoccer for the prestigious prize, Virgin will soon be unveiling another Dune game which would no doubt be travelling under the adline of 'Think of it as a way of life' if only Legends of Valour hadn't got there first.



Dune, the planet, is nearly unhabitable because of its high temperature and the clouds of noxious gases that constantly sweep across the terrain. As a result of this, all homes are in band 'A' for the new Council Tax.

Westwood Studios, the team behind the game, already has a reputation that most other software companies would die for. They've been responsible for such top sellers as Eye of the Beholder 1 and 2 and, more recently, The Legend of Kyrandia. Westwood's Dune is a far cry from the Cryo game - this sequel is far more strategy biased - and revolves around three Houses battling for supremacy on the desert world of Arrakis (known to its mates as Dune). "Houses? Arrakis? What's going on?". Ah, let me explain...

Dune, the book, was penned by Frank Herbert and is easily one of the most original and inventive science fiction novels ever written. It's set 10,000 years in the future where the ultimate source of power is Melange, a mind-expanding spice that will only grow on the world of Arrakis. It's so rare and expensive that people will do almost anything to obtain it. And whoever controls the spice, controls the galaxy... Westwood's game is set, unsurprisingly, on Arrakis. To encourage rapid spice harvesting, and the subsequent profits that he can make, galactic ruler Emperor Frederick IV has invited three Houses (the futuristic equivalent of noble families), namely the Atreides, the Ordos and the Harkonnens, to compete in a mining 'competition'-type thing. Whoever delivers the most spice gains sole governorship of Arrakis and a share of the future tax revenues. With a prize like this you can be sure that the competition between the three Houses is going to be fierce.

Each House works entirely differently to the others. The House of Atreides consists of idealists and their whole lives are run by honour codes and utopian ideals. Their men are unquestionably loyal and morale is always high. Whilst this may sound noble, the Atreides sometimes underestimate their opposition because they think that they are invincible.

The House of Ordos, also known as the 'Cartel', is full of smugglers and thieves. Their methods often involve sabotage but they do not take unnecessary risks and carefully plan everything right down to the last detail. If one plan begins to fail then they'll have a number of contingency options which can be put into action straight away. If they have to fill a spice quota they would prefer to steal the Melange from the enemy, rather than spend the time and credits actually doing it themselves.

Finally, and most horribly, is the House of Harkonnen. These really are evil sods who think nothing of murdering their own people, let alone a member of an opposing House. If they want something they will stop at nothing and their tactics have often included suicide runs and total devastation.

Whilst you can choose to play whichever House you like, the three options can also double as difficulty levels with the Atreides being the easiest and the Harkonnen being the





ROAMIN'

Westwood™ STUDIOS

PROJECT: Dune 2 - Battle for Arrakis
PUBLISHER: Virgin Games
DEVELOPER Westwood Studios
INITIATED: Spring 1991
RELEASE: Early 1993

If you play as House Harkonnen, this bloke will advise you.

toughest (I'll let you work out for yourselves what House you'd select for the medium level).

Dune 2 is being developed in America and is the brain child of Brett Sperry, Westwood's 'president' (that's what they call 'bosses' in the States, you know). What did he set out to achieve when the game was initially at drawing-board stage? "We wanted to create a game which was easy to learn and difficult to master," he replied. "You don't have to read a long and boring manual to learn how to play. In fact, all of our focus groups picked up the game within the first five minutes without reading a manual at all, the interface is that intuitive."

How well will newcomers to strategy games fare when confronted by Dune 2? "We're hoping that because Dune 2 begins with a few simple scenarios [namely just to earn a set amount of spice or credits], people who are new to strategy games will have a chance to learn the game before the more challenging missions are introduced," Brett replies. "Those who are more adept at strategy games will quickly move onto the harder levels where you have to destroy all opposing Houses whilst harvesting spice to earn the credits necessary to wage war."





Brett is pleased with how the game's turning out, especially in regard to the game's sound. "One of the most exciting aspects of the game for me is the sound effects and the digitised speech [provided by the developers at Westwood Studios]. The game actually talks to you as you play. Your units acknowledge your commands and you can actually hear the 'whoosh' of rockets flying through the air and the 'squish' of infantry as your battle tanks crush them. The explosions literally rock your video display!"

There are some obvious advantages and disadvantages to playing each House, as Brett explains. "House Harkonnen is my personal

The Missile Tank has a long range stike capability and moves faster than the heavier Battle Tanks.



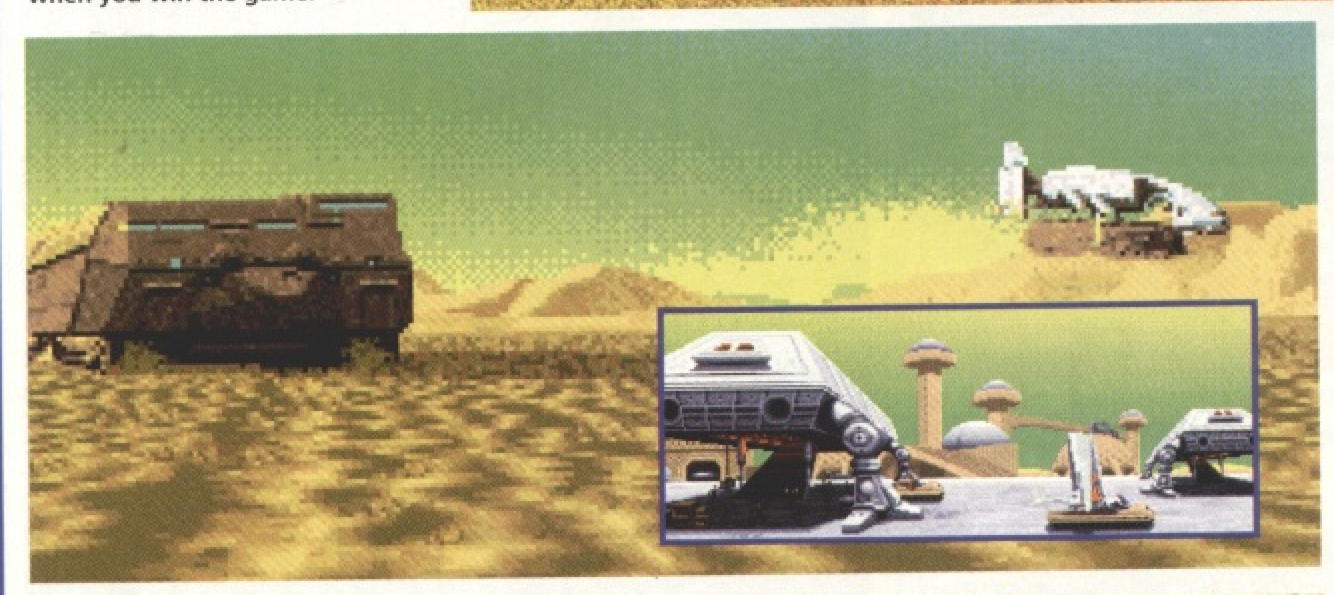


The animated introduction is impressively moody. A huge battle is fought in front of your very eyes along with a rousing soundtrack and meaty sound effects. The story is told by several characters (shown here) with the screens behind them animating nicely. The creature in the screen to the far right is a Sandworm (also known as a Shai) and they are usually a problem to deal with. Much like the monsters in Tremors, the Sandworms are attracted to all kinds of vibrations through the earth especially the ones of the spice-mining variety - and often appear at when you least expect them. If you do bump into any, it will usually mean trouble with a capital T as it's not uncommon to lose a large portion of your army in one Sandworm attack.

favourite because they have the Death Hand Missile and the Devastator Tank. Many people here enjoy House Atreides because they have the Sonic Tanks and Fremen. The Ordos are pretty cool too, because they can use saboteurs and Deviator missile tanks. I guess house selection is a matter of personal taste, but I recommend trying to conquer Arrakis with each house. There is a different ending for each when you win the game.



Whatever House you decide to play as, you can still be sure off a tough time on Arrakis. All three 'sides' have different methods but their goals always remain the same - mine as much spice as they can whilst ensuring that the other Houses have as many problems as possible.



There are a number of available Units to command during your time on Dune. The Harvester is an essential vehicle which seperates the spice from the sand. Unusable sand is dumped through the exhaust system and the Harvester will return to the Refinery to process the goods.

"Dune 2 uses Westwood's Command and Conquer engine which took four man years to create. We plan on releasing another game using the C&C engine, tentatively called Command & Conquer: Fortress of Stone in the summer of 1993. I can't say too much about it now, except that it won't take place on Dune or in that timesphere. I'm very pleased with the way that Dune 2 is turning out, I know that everybody who will play it will have a tremendous amount of fun and find it incredibly addictive."

Dan Marchant at Virgin Games London HQ is heading the English side of things (he's responsible for everything from liaising with Westwood to getting the manual translated). I asked him why Dune 2 is, as Brett had said, "incredibly addictive". "It's very simple to play'" he replied. "It's got one of the simplest point-and-click systems ever seen, as is the Westwood tradition these days. It drags you into the game until you end up madly clicking away, desperately trying to fight of the enemy whilst maintaining your installations.

"It's a little like the old Beyond game, Psytron, in that respect [that's going back a long, long way], where you controlled a single base which had to be constantly repaired, only Dune 2 is about ten times more advanced than that. You're constantly switching between attacking the enemy, defending your base, building new parts of your installation, developing new weapons, producing new weapons, harvesting spice... the list goes on, but it's all performed with a simple point-and-go system.

The combat element plays a vital role in the game and works very similarly to a wargame. "There's a radar on-screen which allows you to keep track of where everything is and you can jump to any part of the landscape at any time by clicking on the radar," explains Dan. "Then you select any part of your equipment (either a mining machine or an offensive vehicle) and give them orders via the mouse or a keyboard shortcut. You can tell them to attack a specific area or guard your territory - it's basically a matter of selecting the vehicle and pointing at where you want it to go. It works so quickly that the whole operation can be performed and in progress faster than I can actually say it."

Westwood and Virgin are hoping that this revolutionary interface and the atmospheric scenario will appeal to all types of gamers, from the hard-core strategy masters to the novice. You should be able to judge for yourself when the game's released in the next few months.

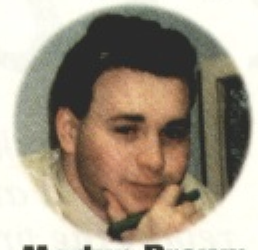
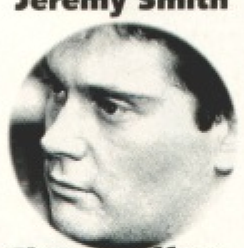
The actual game screen is a handy collection of all the things you could possibly need. From here you can instantly check on your financial state, command your troops and check on the situation in an part of the terrain. Although it looks a little like Sim City, the actual game is far more involving than those two, combining frantic combat action with more brain taxing strategy. The display changes occasionally to allow you to see what equipment you can purchase or build. The display to the left shows a Wind Trap, an essential building which provides power and water to the surrounding area. The ducts protrude from the ground and funnel wind below the surface into turbines which then power the generators and humidity extractors. If you don't want to buy the displayed item then you can select another by cycling through the available options.

How Was It For You?

	How good a year has 1992 been for the Amiga?	Which have been the most important Amiga games of 1992?	What has been your favourite Amiga game from the last year?	Has the Amiga games scene really progressed over the last year?
ANDREW WRIGHT Marketing Manager, Virgin.	It's been an interesting year. This is the year in which Commodore seems to have finally woken up and discovered the potential of the Amiga as an all-round games machine.	I don't think there has been a really important Amiga game this year. All the big games seem to have been converted over from the PC. Zool was interesting, but there haven't been any mega-milestone products like Lemmings.	I haven't got one. I've started playing PC games.	No. There seem to be very few original games coming out only for the Amiga any more. The console market has stolen a lot of the developers and the arcade market.
GARY BRACEY Software Director, Ocean.	Over the last year the Amiga has maintained a presence as one of the leading formats in Europe, and we're very pleased with its continued success.	I don't think there have been any really ground-breaking games this year. But the overall quality and standard of games generally has improved.	The one that I still play an awful lot is Pushover, and that's no hype or bull. Other than that, Sensible Soccer.	GB:I think there has been a general upsurge in quality, but the problem is that a lot of creative minds have been distracted by the consoles and the opportunities that they offer. Maybe it's simply because some of the best talent has been poached.
MARTYN BROWN Managing Director, Team 17.	I think it's been a good one generally, especially considering the hype behind the consoles and the pressure it's brought on Commodore in the games field. I still feel it's holding its own. The A1200 was the master stroke, it's just a pity it wasn't slightly earlier so that retailers could shift lots of units at Xmas.	That's a difficult question. Lots of games have been either licences or conversions from another format. I suppose Another World was worth talking about and I have to admit I do like the new version of Sensible Soccer now that they've fixed the keepers - and, let's face it, that was a very important issue!	Personally it's been a toss-up between Civilization, Pinball Fantasies and the new version of Sensible Soccer, but I really (and I mean really) did like Civilization.	I would say so, if only because 99% of all new product is now 1Mb specific. When we announced that was all we were going to do (ages ago I might add) people scoffed. I think the games have got better technically and you can't get away with any old tosh these days, although some people still feel they can.
KELLY SUMNER Managing Director, Commodore UK.	I would say that 1992 has probably been the best year in the Amiga's history so far as volume of sales is concerned. I would also say that it's been even more exciting because of the advent of the A1200 and the AA chipset technology.	I think there have been a number of very good games. On the arcade side Zool, closely followed by Putty and The Humans, which are both cracking games. On the more serious side, I'd say Civilization. The overall quality of games has been steadily increasing.	I think it's got to be The Humans, because I played it on Gamesmaster, and won the challenge. But if I play a game at home with my lady, it's Lemmings.	I think so. We still haven't reached the peak of quality and depth possible with Amiga games, and with the new A1200 chipset there's even more potential.
STUART DINSEY Editor, Computer Trade Weekly.	It's been an excellent year for the Amiga. It's repositioned itself well, cashed in on the work that's been done in previous years and it's the only real home computer left.	Sensible Soccer... Beyond that it's a bit tricky for me, because I'm more of a sporty person.	I suppose it would have to be Sensible Soccer.	I think it's progressed to a certain extent, but has been held back by the technical limitations of the A500/600 technology. Unfortunately it's also been hindered because of piracy, which is always a problem. I don't think the Amiga has been damaged by consoles - in fact, I think the increased profile for video games that Sega and Nintendo has achieved has rubbed off on the Amiga.
JEREMY SMITH Managing Director, Core Design.	We have had an excellent year on the Amiga and still see it as our number one platform.	Sensible Soccer - at last a game that is better than Kick Off!	Apart from all the Core games, of course, then Formula One Grand Prix.	Software quality has improved.
SIMON JEFFERY Marketing Manager, Electronic Arts.	The Amiga has seen better years than 1992 but a lot has happened, and some quality software is still (somewhat sporadically) appearing. Commodore finally saw that the A500 was getting a little long in the tooth, and introduced the A600. More exciting still was the introduction of the 1200 featuring the AA chipset, which should ensure that 1993 is a far better year for the Amiga family than 1992!	Formula One from Microprose was a real corker. Obviously the likes of Sensible Soccer have had a huge impact, but some real quality can be found in conversions from the PC; Monkey Island 2, Fate of Atlantis, Civilization, etc. The most important titles of the year will probably be released next month. Lemmings 2, The Humans, Street Fighter II, Wing Commander and The Chaos Engine should be interesting!	Formula One Grand Prix.	The Amiga games scene has seen very little progression, although I'll go back to those PC conversions and say how well a number of them have been done. What this year has really shown the industry is that the basic format Amiga has outlived its useful life. Continual disk swaps, slow loading, etc, make people wish they had a PC or even a console. Hard or Optical drives are becoming essential for highly interactive software that today's sophisticated user expects. Obviously this should make no difference for simple addiction games, but there have been few quality games of this genre this year, Wizkid and Troddlers being the notable exceptions.
TOM WATSON Managing Director, Renegade.	Overall, excellent. Good new products and with the A1200 appearing, promise of a splendid future.	Obviously I have to say Sensible Soccer for the way in which it has shown the whole market how well a game can still sell. There is talk amongst some publishers about the demise of the Amiga (to be replaced by cartridges). Games like this (and Monkey Island, Zool and Formula One) show how much potential is out there.	Guess. Go on. See if you can.	Yes, as most games are more polished and sophisticated. The market is more demanding, ensuring that weak or sub-standard products don't do well.
DOMINIK DIAMOND Presenter/Associate Producer, C4's Gamesmaster.	From my stance as a consumer, its been an excellent year for the Amiga despite all the console hype. Amiga games are better and more varied. There's a problem, though, with the advertising. I think that Commodore are trying to follow the consoles by copying the advertising style. And the kid with the glasses in the ad looks too much like a young me...	Zool, Putty, Wizkid and Fire and Ice, for showing that the Amiga can do console style games better than the consoles! Sensible Soccer V1.1 is the best sports game ever. Civilization for showing that you don't need a PC to enjoy big PC-style games. And Pushover and The Humans for proving that intelligent games start on the Amiga.	Sensible Soccer first, then Pinball Fantasies, then Civilization.	I think its a bit of a double-edged sword. The Amiga can outdo the consoles on platform games, but I get the feeling that Amiga developers are being led by trends in the cartridge market and that's why so many platform/arcade games are appearing.

EIGHT PAGES OF TOTALLY BONKERS END-OF-YEAR MADNESS STARTS HERE!

Well, another year has drawn to a close - but what do the people who really matter think about the last twelve months, and what lies ahead in 1993? We quizzed a handful of the most influential figures in the Amiga games industry to find out just what was going through their minds during this season of goodwill...

What do you see happening with the Amiga over the next year?	Will the A1200 be a success as a games machine in 1993?	What will be your New Year's resolution?	What is your one wish for 1993?	
The A1200's interesting. I think it will remain a dominant machine, especially since the pricing is becoming more realistic. If it came down further it would do even better. The one advantage the Amiga has over PC and the consoles is that it's a computer at an affordable price, and it's a damn good games machine.	It's difficult to say. What's that song? 'Too little, too late?' It's bloody nice, but at the end of 1993 how many units are there going to be? We're looking into A1200 versions of the PC software.	I sound like an old humbug bastard, but I want to get a PC.	That Virgin Games develops its own intellectual copyright figure (like Sonic) and that it's a smash hit across all formats. And that I've got a percentage point in the merchandising rights.	 **Andrew Wright**
I would like to think that the A1200 will create a renewed interest in both the Amiga and home computers generally. It'll be steady - you can't ignore the Amiga user base. It's a question of whether people will design games specifically for the A1200 or do them with a cut-down version for the 500/600 in mind.	I believe that with the right marketing, which Commodore seem to have, the A1200 can reposition the Amiga as a desirable games machine for the mass market.	Not to shoot anyone, to give up smoking, drinking, sex, partying... Wait a minute, it may cause me to have a longer life, but who'd want it?	To try and be as innovative as possible with our products, and try to exceed the creative boundaries that exist now.	 **Gary Bracey**
Continual improvements. It is possible, with a move to producing enhanced versions for A1200 machines and then a move by the end of the year to producing full-blown A1200 versions of games with cut-down A500 versions. I see the Amiga market expanding as people sell their old 500s cheaply and upgrade to new 1200s - it all means more users and that has to be good for all Amiga owners. The budget market will also become more important.	I don't know yet. Maybe towards the end of the year when real ass-kicking gear emerges, but until then I doubt it. Owners will be happy enough with their new machine and enhanced versions until the software support arrives. I think they'll be happy with PC VGA converts for a while - that is if they have a hard drive!	Not to get arrested and locked up at the next European Computer Trade Show...	That we can get all our releases out on time, that Howard Wilkinson sells off our back four in the January sales and that our new offices won't be as cold as these. Sorry, that was three...	 **Martyn Brown**
I've got no reason to think there should be any decrease in sales. Our dedication to CD technology will increase. It's now getting difficult for publishers to produce games on 3.5" disks. Probably 1993 will see the first real volume sales for CD games.	Undoubtedly so. I would say we're going to start 1993 with a significant backlog - we've already sold 35,000 A1200s. We have a number of publishers already willing to put their balls on the line and develop original product for the machine. And publisher commitment will increase as the year goes on. They feel happy with the technology, and the Amiga has an incredibly strong brand image.	KS: To give up smoking. In corporate terms it's more of the same, we'll try to increase the Amiga market.	A two dollar to the pound exchange rate. That would make all my other wishes come true. And to see Amiga CD take off in a big way.	 **Kelly Sumner**
The A1200 will sell well in its current form, and I would massively expect it to re-emerge for Xmas next year with an in-built CD drive. I expect to see the A1200 and CDTV mingled together to create one big Multimedia machine, perhaps for £399. The existing A500 technology will gradually be phased out this year, I think. When you have two machines that are so similar, it's best to move away from the old technology. In fact I heard a rumour that they may make the A500 the new Commodore 64...	It's the only way it can be a success - they have to sell it as a games machine and brand it as the technically-superior games computer. They've got the major publishers in now, but no-one's going to be rushing in any more until Spring when there's some product out and people have had a chance to see that it's like.	Not to get too upset when Chelsea get knocked out of the FA Cup.	That there is a huge backlash against the video-games-versus-rock-and-roll theory and that rock music can force its way back into the hearts and minds of the nation's youth.	 **Jeremy Smith**
Less software, better quality.	Only if Commodore realise that games sell their machines, therefore "What about some technical information and hardware support of people who write games on it!!!"	Eat less McDonalds.	That we can achieve as many sales as Street Fighter II did on Super Nintendo and that Commodore finally sends us some technical specs.	 **Simon Jeffery**
Well, Commodore are pushing what they call 'The Amiga Family'. What does that mean to you? The 1200 has a sexy tech spec and if it attracts the developers away from console and PC, it should breathe some life back into the Amiga games marketplace. Commodore obviously have much up their sleeves; the Amiga brand has a huge presence in Europe, so we expect big things next year!	I like to think that the 1200 will be a successful games machine. Judging from Commodore's press launch, they certainly seem to have the major softies developing games utilising the AA chipset, so fingers are crossed. The attraction of HAM-8 should ensure that the programming talent moves upward to the AA machines, and the re-positioning of the A600 as the C64 of the 90s should ensure that enough software gets sold to support investment in the Amiga family.	Never again stay up all night drinking with Ian Richardson at shows. Not till the next one anyway.	Ken from Ocean doesn't arrange any more industry paintshoots.	 **Tom Watson**
The interesting area will be to see if the market accepts the CD as a form of memory storage. If they do, then 1992 will be very interesting indeed.	Obviously the A1200 is a significant step forward from the 500/600. Whether or not that will provide a fresh market for Amiga games is difficult to say. What I can see happening is that, given the 256 colours, the balance between Amiga and PC product will stabilise. At the moment, we've only had the machine long enough to plan for compatability. We didn't have sufficient notice for anything else.	Have a tidy office.	For it to be as good as 1992.	
It will have a difficult time because the Megadrive and Super Nintendo are going to explode over Christmas. I think that the console user base will soon be as large as the Amiga user base.	Again, it's the price. Will anybody want to pay £400 for a games machine in the middle of a recession? I also think that further price battles between Sega and Nintendo will make console prices even lower, and next year we could see a Megadrive for under a hundred pounds. Dropping the price of the A600 to £199 would be a brilliant idea to pitch it against the consoles.	To stop playing Sensible Soccer until they put an Arbroath side in it.	That the Manic Street Preachers would come round to my flat unannounced one afternoon for tea. Lots of my other wishes have already come true this year.	 **Dominik Diamond**

The One Awards 1992

Last week the computer industry popped on a train to London, drank a brewery of beer and attended The One Awards ceremony. Somebody had to stay sober and report the proceedings to you, our readers, so straws were picked and after an Editor-type decision on the rules of straw picking (according to Dave, the person who selects the shortest must nominate the Staff Writer), it was decided that Simon Byron should wear the press badge and do a bit of roving. This is his story...



And who's this with a lovely lady in tow? Why, it's Bruce 'Nick-nick' Forsyth, star of ITV's *The Generation Game*. Nice to see her, to see her nice, eh Brucey!?!

Yes, it's the Prime Minister, enjoying a quick drink before the start of the night's proceedings.. Watch out John, too much of that and you'll end up with a MAJOR headache in the morning!?!?!

Crowds gather - and there are still three weeks to go before the event!?!

As the year began to draw to a close and God thought about dimming the lights on 1992, the game-making big-boys attended the showbiz extravaganza that was 'The One Awards'. The ceremony was held at an exclusive posh hotel in the heart of swanky London town and was attended by Fergie, who looked simply dazzling as she stepped gracefully from the back of her regal Mini 1000. Before the awards began, everyone was treated to a slap-up nosh, courtesy of the ever-generous Mike Frey, publisher of The One, which consisted of a couple of tomato rolls (with optional seasoning) for starters, fish and chips (straight out of the newspaper, as it should be) and jelly and ice-cream for dessert.

Anybody who was anybody attended the 'do'; Oliver Reed, Tom Jones, Larry Grayson, Paul Daniels... the list goes on. All the top stars were eager to sit on The One team's table but only exclusive major celebs were allowed to rub shoulders with the guys. Fergie sat between Dave and Gary (which they were rather pleased about) and the trio discussed the Royals in Crisis scandal at great length. Gary, seedy software journo that he is, spiked Ferg's drink with cheap Sainsbury's Lambrusco and the subsequent info that he gleaned appeared in several tabloids under a pen name. I spent most of my time trying to (unsuccessfully) chat up Winona Ryder by the fruit machine.

After the meal, the excited audience hushed as Take That upped the pace of the already fast proceedings and opened the ceremony with a rendition of their top-ten hit 'It only takes a minute, girl'. Rob Carter, dressed in his favourite rave lycra shorts and a touch over the legal limit, decided that it might be a dandy idea to show everybody how to dance. When we last saw this sad creature he was being wrestled off stage by three burly security guards.

THE AWARD FOR BEST GRAPHICS



Once all the manky fruits and beer cans had been cleared from the stage, Terry Wogan entered from the wings and cracked a few corking gags before announcing the winner of the Tony Hart Award for Best Amiga Graphics.

After a drum roll, the victor was announced - Another World from Delphine, awarded because of its groundbreaking use of polygon-generated visuals that captured the alien world feel perfectly. Unfortunately, due to Delphine being French and all that, there was no-one from the Another World team to make a speech so the trophy was hastily placed in a jiffy bag and sent overseas, recorded delivery of course.

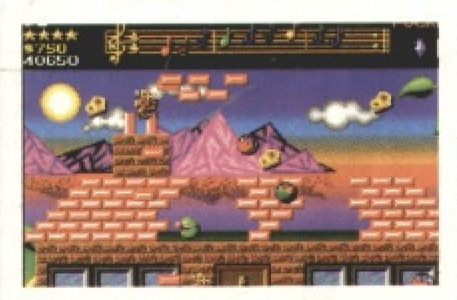


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Star guest Arny 'Robocop' Schwarzenegger jokes with nominees after the show. Will he be at next year's awards? "I'll be back," he replied?!?!

Who's that girl?!? Why, it's none other than 'Material Girl' Winona Ryder, star of TV's *Beatlejuice*. "Not tonight, luvs," she sighs, "I've got a headache."?!?!?!??

THE AWARD FOR BEST SOUND



Next up was the Van Gogh Award for Best Amiga Sound (which is given to the game which contains the best overall use of music and sound effects). This trophy was presented by Cliff Richard, complete in lovely tennis togs, and after a few gags it was down to the nitty-gritty.

The drum rolled once more, the computer musicians fidgeted and tried to hide their already-prepared acceptance speeches in their jackets, women fainted with all the tension until, after what seemed like an eternity, the winner was announced - Wizkid, music written by Richard Joseph. A popular choice, it seems, the music and sound effects suited the game perfectly with jolly tunes, interesting 'farty' noises and a general 'fun' feel.

A giant video screen flickered into life and a huge, beaming Richard began his speech: "I'm sorry I can't be there in person to collect this prestigious award so I was wondering if you could download it to my deposit account as soon as possible." Charming! Chris Chapman, programmer of Sensisoccer, staggered up to collect the award on behalf of Richard and he went straight over to his great Sensible mates who were being anything other than sensible.

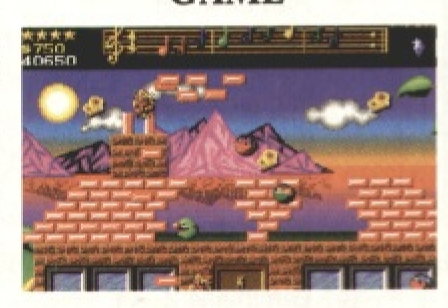
THE AWARD FOR BEST TECHNICAL ACHIEVEMENT



Time for the Christopher Biggins Technical Achievement Award and the atmos in the vast hall was so razor sharp that Dave cut his face when he stood up to visit the toilet. This particular trophy was presented by Arnold Schwarzenegger who, with a minimum of fuss, announced the winner - Legends of Valour, developed by DCD and published by US Gold.

An impressive display of programming trickery, Legends was the only serious contender in this category. DCD's Kevin Bulmer fought his way through the throngs of industry bods and took to the microphone: "Ladies and Gentlemen, I don't know what to say! Words cannot adequately express how honoured I feel to accept this award. It must be said that this award is not just for me, it's for the for the whole team. I'd like to thank Ian Downend for thinking laterally, Graham Lilley and Paul Woakes for their unstinting efforts, Nigel Bunegar, Steve Drysdale and Mo Warden for their tireless work in the graphics department and finally the wonderful David Upchurch [BSc] for accepting the huge bribe. Thank you all!"

THE AWARD FOR MOST ORIGINAL GAME



By now the show was over-running by about an hour so the display by the Red Arrows had to be cancelled. Major Tom Crazyman was, by way of compensation, asked to present the Stock, Aitken and Waterman Most Original Game Award. The clear winner was - ta-daa! - Wizkid, the wackiest concept this side of pump-action toothpaste.

Chris Yates, Sensible's drunken representative, staggered to the front: "Firstly, I would like to thank me for all the time and effort put into this game. I would also like to thank me for putting up with comments like 'Oh, it doesn't scroll' and 'Wouldn't it be nice if...' but most of all I'd like to thank The One for thanking us to thank me to thank all the kids out there for NOT BUYING THE [censored] GAME."

THE AWARD FOR BEST PROGRAMMER OR PROGRAMMING TEAM

People were beginning to get a little bored now and over at the Ocean table Ken Lockley had built an impressive card tower which had reached six levels before Jim Willis (remember him) decided to pass wind. Meanwhile the roller-coaster ride of a ceremony continued in earnest with the Amos Professional Programming Award, presented by Jason Donovan.

The winner was - wait for it - Sensible Software and Jon Hare leapt to the stage to accept. "Your Royal Highness, Lords, Ladies and Gentlemen, it is my great privilege and honour on behalf of all of us at Sensible Software to take this well earned trophy and ram it up my bottom. Thank you very much indeed."

THE AWARD FOR BEST SOFTWARE HOUSE





The awards were reaching their spectacular climax - only three more to go! Sue Pollard exploded with all the excitement and had to be swept up by Jim Nettles who was, by now, fully tanked up. Don Brennan was wheeled on to present the Can't Quite Think Of A Pun For This Best Software House Award. For the first time in its brief history, it was decided by the powers that be (namely us three) that it should be a tie between Team 17 and Renegade.

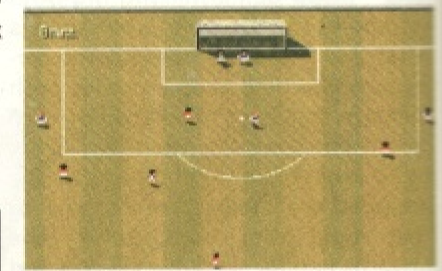
Martyn Brown from Team 17, groggy but nevertheless ecstatic, beat Tom Watson from Renegade to the mike and began to speak: "Luvvies... darlings... it is with (sniffle) great pride that I accept this (sniff) prestigious award on the behalf of Team 17. We would like to thank everyone concerned for their fine input, the magazine types for their (sniff) support and absolutely everyone (sniff) who went out and bought themselves a Team 17 game.

"What with this and Leeds winning the championship (sniffle) this has been a truly remarkable and highly memorable year for everyone at Team 17 and we can promise everyone out there that we will do our best to make sure we can make a similar acceptance speech next year too. We would also like to offer a handshake to the Renegade bunch - we are happy to share this magnificent award with them. Cheers!"

Then, Tom Watson eagerly grabbed the mike from Martyn and launched into his speech: "It's been a good year for Renegade," he grinned, "having had the privilege of publishing two of the finest games of the year, namely Fire & Ice and Sensible Soccer. In addition, we have been able to follow through on a number of early promises, such as publishing CD games at a lower RRP than floppy and, hopefully, offering consistently good value for money for consumers and good creative conditions for developers, along with excellent rewards. If 1993 is half as good we'll be more than happy."

The proud winners then started wrestling for the trophy, as we'd been too stingy to make two.

THE AWARD FOR BEST GAME OF THE YEAR



So here it was - the greatest accolade that can be bestowed on a single game. A truly great prize like this obviously requires some megasuperstar to present it so who better to perform the duties than the by the now-tipsy Winona Ryder? After a dazzling display of wit and general well-observed social comments it was down to the real issue - namely the Bunny Bricks Game of The Year Award.

Certain software executives couldn't take the strain and four or five of them had to make a beeline for the toilets to change their undergarments. The drum rolled for the final time and Winona announced the winner - Sensible Soccer. Let's face it there was only ever one real contender and Chris 'Chappers' Chapman was already half way to the podium when the winner was announced.

"When we first discussed writing Sensisoccer we were still spending two hours a day playing another footy game. We really enjoyed playing it and have always admitted that it gave us many ideas. Now we rest our coffee cups on it. Whilst other football games continually shoot wide or hit the post we intend to volley high into the back of the net every time... Thanks for nothing, where's the bloody trophy?"

And so, final award presented, the crowd degenerated into a frenzied mass. Everybody agreed that the show was an immense success (especially the Sensible lads) and left feeling content with life, already looking forward to next year's ceremony. From all of us here at The One, Merry Christmas and a snappy New Year.

FOOTNOTE

Apart from the sincerity with which the awards were presented and the acceptance speeches (which are absolutely authentic - hard to believe, isn't it?), everything else was totally fabricated. There was no ceremony, no famous celebs, not even any real awards - tight, aren't we?

1993 FASTER, HIGHER, STRONGER...

...Three words that, with any luck, should do nicely to describe the general quality level of the Amiga software that we'll be seeing over the next year. As you've already read, most of the software industry is in agreement that 1993 should be an even better year for Amiga games than 1992 - and looking at some of the titles coming our way in the next twelve months, you'd have to go along with them. Over the next three pages we've accumulated the pick of what we believe will be some of the biggest, baddest and - yes! - beefiest games of the coming year. Of course, this is by no means a definitive guide - a year is a long time in software, and we can't predict everything - but we're pretty sure that most of those mentioned here will be figuring pretty prominently in 1993's software scene. Take it away, Nostradamus...

JURASSIC PARK

Ocean

"In terms of profile, Jurassic Park is going to be the next Star Wars."

Everybody in the know agrees - there's only going to be ONE film worth watching next year and it's Jurassic Park, Steven Spielberg's latest and - if early rumours are to be believe - greatest. The film, which tells of a safari park set on a tropical island where the star attractions are not lions or tigers but genetically-engineered dinosaurs, is said to be the most expensive movie ever made and premieres in the US in June. The special effects are supposed to be THE most amazing yet seen and, as we get closer to the film's UK release this Summer, Jurassic Park mania is almost certain to hit fever pitch. This is going to be a monster movie in more ways than one.

Never one to miss out on a good money-spinning opportunity, Ocean safely tied up the rights to this one some months ago, and already has the game well underway. It's being co-developed by two teams, one here in the UK and the other in Ocean's new US offices in San Jose. Would you believe us if we told you that Spielberg himself is personally overseeing the game's development? Probably not, but that's what we hear. One thing's for sure, however - this is NOT going to be just another platform game. Firm details are scarce because the game, like everything else connected with the whole Jurassic Park project, is being kept strictly under wraps until the last minute.

"I think we have a number of titles which stink of quality, but in terms of profile, Jurassic Park is going to be the next Star Wars," says Ocean's Gary Bracey, who's overseeing the game's UK development. "And we have an incredible game design to match, which is going to be totally unlike any other movie-style game that we've ever done." Bracey is never one to undersell his forthcoming games, but you get the impression that he's not exaggerating when he talks about Jurassic Park. We shall know more soon...

RELEASE: Autumn

BIGNESS FACTOR: ***





BATMAN RETURNS

Konami

"We've made the graphics as dramatic as they could possibly be."

Originally to be produced by Rage (who did Striker), Batman Returns is now being produced by Denton Designs and takes the form of a scrolling platform-based beat-'em-up. Each of the five levels is based on a specific film scene, from the early punch-up at Gotham Plaza through rooftop battles with Catwoman and the local cops to the final confrontation with the Penguin in the city's sewers.

"The game's been done in the arcade style, but we've made the graphics and backdrops as dramatic as they could possibly be," says programmer



John Heap. "Warner Bros wanted the game to look as much like the film as possible." Gameplay-wise, John is keen to stress that although it's a scrolling platform thing, the combat is not to be played down. "I'd say that the combat will be comparable to something like Street Fighter II," he claims.

Batman certainly won't be left wanting for equipment to help him in his fight against crime - the game has him kitted out with an array of weaponry, including batarangs, the decapitating batdiscs and the famous grappling gun. The four-man Batman team has been working for just over three months and the project is scheduled to be finished by the end of February.

RELEASE: SPRING

BIGNESS FACTOR: **

SYNDICATE

Bullfrog

"We've taken a totally original concept and turned it into an exciting action game."

A game which might be better known to readers of The One as its working title BOB, Syndicate is the first Amiga game from Bullfrog since Populous II a year ago. And although it's not as strategy-led as the blockbusting God-sim sequel, it's no less ambitious. Set in the far future where the human population is controlled by microchips implanted in their brains, the game casts the player as the head of a multinational company bent on increasing itsglobal powerbase.

Achieving that task means wiping out the seven other corporations (each have the same aim) by issuing orders to the computer-controlled citizens. Orders can be anything you like - you can instruct somebody to be nice, or mow down a busload of grannies with an Uzi. "It's very violent stuff," says Bullfrog's Peter Molyneux of programmer Sean Cooper's creation. A link-up mode allows up to eight people to play against each other and Bullfrog is confident that, despite the game's complexity, anybody will be able to master it in under a minute.

"It's not a God game like Populous," explains Peter. "It's more like a cross between Paradroid and.... oh, I don't know what else. It's more arcadey than strategic." After fourteen months work, Syndicate is nearly complete, and scheduled to be released in a couple of months. Peter is confident that it is going to be B.I.G. "What we've done is to take a totally original concept and turn it into an exciting action game, and we've done it in a way that is more graphically pleasing than anything you've ever seen before," he says. You can judge for yourself soon.

RELEASE: IMMINENT

BIGNESS FACTOR: **

LOBO

Ocean

"The violence will be very tongue-in-cheek. It's funny because it's so over the top."

Who the Hell's Lobo? Well, if you knew anything about comics you would definitely NOT be asking that question. Created by Alan 'Judge Dredd' Grant, Lobo is an alien with a serious personality problem - he can't help but kill, maim, destroy and blow up every thing and person he sees. Needless to say, Lobo is seriously violent, and Ocean's Gary Bracey is insisting that the violence will NOT be toned down for consumption by Amiga gamers. "Absolutely not," he says. "It will be as violent, but the violence is very tongue-in-cheek. It's funny because it's so over the top. We wouldn't want it to look too realistic."

The project is in the hands of James Higgins, the programmer who brought The Addams Family to the Amiga with no small amount of success. Does this mean we can expect more platform exploits for our violent hero? "I'd rather not say, but it will be a little bit different," is all Bracey will say.

RELEASE: Autumn.

BIGNESS FACTOR: **

APOCALYPSE

Virgin

"Apocalypse is going to be a bloody big game. It's excellent."



Probably one of the longest-awaited games so far this decade, Apocalypse first turned up well over a year ago and has been kicking its heels ever since. Originally created by the now-defunct Strangeways team, the fast-moving helicopter shoot-'em-up was sent into limbo after the demise of Mirrorsoft. Fortunately, the project was deemed too good to let rot, so was promptly snapped up by Virgin and handed over to fledgling development team Miracle Games, who are now getting on very well with it, thank you.

"We've kept around 90% of the original graphics and about 50% of the original code," explains Miracle's Delvin Sorrell. "It's certainly a lot better. We've padded the gameplay so it lasts for a longer period, and we've slowed the helicopter down so the screen doesn't blur any more."

The padding that Delvin refers to includes a whole host of new features, including wounded soldiers and medical teams, improved ground enemies like jeeps and missile-firing men, and a jungle sub-level that appears before each of the game's major stages. The basic Choplifter-style gameplay, however, has not been tampered with.

"Apocalypse is going to be a bloody big game. It's excellent," claims Delvin. It'll have to be - we've been waiting for it for nearly two years. The team's been on the project since June, and it's scheduled to finish in February. Seeing as this was one of the most promising blasters going when we first saw it, Apocalypse is showing signs of being a big 'un.

RELEASE: SUMMER

BIGNESS FACTOR: **

SPLASH JORDAN

Millennium

" This game will more than live up to the James Pond reputation - it's miles better than Robocod."

Now the star of three games and rapidly growing in stature, so much so that he now rivals even Sonic the Hedgehog in terms of cult popularity (are we sure about this bit? - Ed), James Pond will soon be making his fourth Amiga appearance in Splash Jordan. The original title of Splash Gordon was changed after it was decided that it was just a teensy bit too similar to the comic strip hero it parodies.



In this third James Pond outing (fourth if you count the Aquatic Games), the nefarious Dr Maybe has been spotted on the Moon and Pond is dispatched to find out what he's up to. As it turns out, Maybe is mining the moon's valuable cheese resources with a view to flooding the market with the stuff and so destabilising the world economy. The lunar setting has allowed Pond's designer Chris Sorrell to implement some new game ideas - there's no atmosphere on the moon, so Pond wears special gravity boots enabling him to walk on walls and ceilings. In addition, Pond flies from level to level in a rocket by selecting his destination from a moon map.

"We're trying to structure the levels to incorporate more story element," says Millennium's Ian Saunter. "We don't want the game to be just one platform level after another. But the game will be much bigger and faster than Robocod. We've been working on it since last November, so this is by far the longest Pond project yet."

Pond has a new ally for this latest adventure - a trainee FI5H agent called Phineas Frog. "Phineas will crop up from time to time, and the player will be able to switch control to that character," Ian explains. "In a two-player game, the second player will control Phineas." Graphically, Millennium's going for an even wackier look than in previous Pond games - because the moon is made entirely from dairy products, there will be custard lakes and butter mountains to negotiate, and ice-cream wastelands at the polar caps.

"Splash Jordan won't be entirely like Robocod," Ian concludes. "It will have platform elements, but also many other kinds of obstacles. The game will more than live up to the James Pond reputation - it's miles better than Robocod, and I think it will do very well indeed." We're inclined to agree.

RELEASE: SPRING

BIGNESS FACTOR: ***

ALIEN BREED 2

Team 17

"If anyone has enjoyed the original, they'll soil their pants playing this!"

Alien Breed is BACK, and the company is promising big things of it. This time the action is to be based on a far-out planetary colony and is to incorporate bundles of new features based around the same Gauntlet-style game design. Expect to see new aliens, more weapons and deeper missions with objectives like hostage rescue.

"Alien Breed 2 will take the game to dizzy new heights," claims Martyn Brown of Team 17. "There will be even BETTER graphics and effects, more on-screen action and stunning all-new soundtrack. If anyone has enjoyed the original, they'll soil their pants playing this." There's also the possibility of a dedicated A1200 version, although no decision's been made as yet.

RELEASE: SUMMER

BIGNESS FACTOR: ***

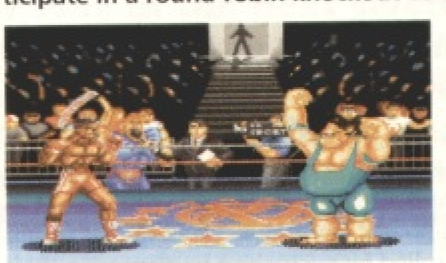
BODY BLOWS

Team 17

"We've seen the competition and, to be frank, it's not up to much."

Okay, so after all the fuss it turned out that Street Fighter II isn't half bad. But here's a school of thought at Team 17 that the blockbusting conversion's reign will be short-lived. Team 17 has so far trounced all opposition in every arcade genre at which it's tried its hand, and the evidence to date suggests that Body Blows will be no exception.

Team 17 make no bones about it - this is a no-holds-barred attempt to outdo Street Fighter II and claim the beat-'em-up crown. The game has two modes - an arcade game where the player chooses from four heroes and fights against seven enemies and ultimately the evil MAX, and a tournament option where up to eight players select from ten fighters and participate in a round-robin knockout competition.



Like Street Fighter II, each character has their own fight style and special moves, but there the similarities end. Team 17 is pulling out all the stops to technically outgun every other beat-'em-up on the market. The features promised include copper-shaded animated backdrops, super-fast scrolling and animation, fighters 120 pixels high, speech and a rave soundtrack.

"We aim to create the most technically advanced, PLAYABLE arcade-style beat-'em-up available," says Team 17's Martyn Brown. "We've seen the competition and, to be frank, it's not up to much. Sporting massive graphics, 32-colour action, 10 characters and other features you won't get anywhere else, it will kick ten bells out of the opposition!" Bullish? Certainly. Over-ambitious? We'll have to wait and see...

RELEASE: SPRING

BIGNESS FACTOR: **

SENSIBLE SOCCER 2

Renegade

"This one will render all other soccer games null and void."

Aaah, NOW we're talking. The sequel to THE biggest and best game of 1992 is officially on its way, although it's not expected to arrive until the end of the year. Will it be worth the wait? According to Sensible Software's Chris Yates, you can bet on it. "This one will render all other soccer games null and void," he says. "It's going to be a totally complete game on a world basis."

Although Sensible have already got plenty of ideas for the sequel, the design is far from finalised, and with programming work still to begin, there's little more to say or show as yet. Some kind of player/manager aspect is expected, as is a truly global feel to the game, as opposed to the first game's European arena. One thing's for sure, however - it won't be called just Sensible Soccer 2. "We'll come up with a different name," says Chris. It's twelve months off and we're already counting the days...

RELEASE: Winter 1993

BIGNESS FACTOR: ***

AND OF COURSE...

There are plenty of others due to bust big blocks this year, but you're no doubt utterly sick of hearing about them within these pages by now, so just for the sake of completeness, let's not forget about the likes of The Chaos Engine (next month), Desert Strike (March), Frontier (Jan/Feb), Overdrive (Spring), The Second Samurai (Spring) WWF2 (Jan/Feb), Superfrog (Spring), Uridium 2 (Spring) and many, many more...



REVIEWS

JAN 1992

THE SCORES

All elements of our games are rated out of a possible maximum score of a hundred. But what do the scores actually mean?

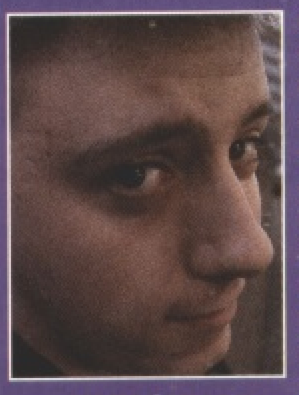
0-25	Rubbish. Offensively low quality.
26-49	Below average. Not acceptable by today's standards.
50-60	Above average. But still plenty of room for improvement.
61-70	Fair to good. Lots of nice points, but in no way perfect.
70-80	Pretty smart. Above accepted standards.
81-90	Extremely good. Top notch impressiveness.
90+	Simply excellent. Breathtaking.

THE OVERALL SCORE

Obviously, at the end of the day, when all is said and done, the Overall figure is the best gauge as to whether the game is any good or not. While representative of the elements, it is not an average of the other scores. That's why it isn't called THE AVERAGE.

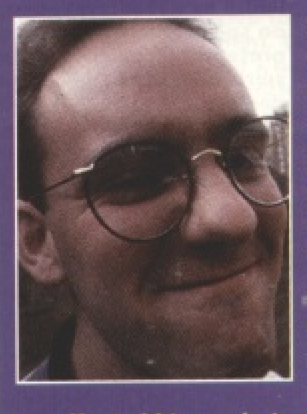
DAVID UPCHURCH

Dave's spent most of the issue trying to find out what the rest of The One team have bought him for Christmas. He's even started offering bribes for information but nobody has got the heart to tell him that half a Mars bar won't get him very far these days. One other slightly embarrassing trait that he's developed over the past four weeks is the uncanny knack to clean up any unwanted food from the plates of his fellow diners. "Do you want that chip?" has become his favourite saying so if anyone out there has got any spare food then please forward it to the usual address.



GARY WHITTA

Gary's really in the Christmas Spirit at the moment. His Christmas wish at the moment is, and I quote, "to die." Let's hope he hands out his festive gifts to the rest of the team before he pops his clogs otherwise we are going to have to search his still twitching torso if we're to stand any chance of claiming our prezzies. There'll also be no New Year's Resolutions from Gaz this year as he is perfectly content with his lifestyle. Perhaps somebody should remind him of his rather unusual and unpleasant eating habits.



SIMON BYRON

Oh dear. Simon's found a new love whilst flicking through early Sunday morning children's telly - Anthea Turner. Anthea bloody Turner, I ask you. It's sad to see a grown man almost explode with excitement on Monday's and Thursday's just because Blue Peter is on - it's affected his work, I can tell you. His New Year's Resolution is to continue crime-fighting and clean the streets of filth. It's sounds to me as if Simon's off to become a dustman.

ROB CARTER

Apparantly, Rob's bought all the team lots of fast cars for Christmas. He also reckons that his New Year's Resolution is to "help the hungry and poor people throughout the world." Hmm, something's not quite right here - doesn't he know that Father Christmas doesn't visit people who tell fibs? He's off to Somerset for the Festive Season this year for a long hot session of sitting by a roaring log fire, drinking barrels of scrumpy.

INDIANA JONES *and the* FATE *of* ATLANTIS

David Upchurch visits Iceland, the Azores, Monte Carlo, Algiers and fabled Atlantis, battles Nazis and saves the world, all in the company of a beautiful woman - and he never has to leave the comfort (?) of the office once...

When Indy and his pals rode off into the sunset at the end of The Last Crusade, I'm sure that I wasn't the only one wiping a small tear of sadness from my eye - this was, after all, the last time that I'd ever see my favourite adventure hero on the big screen. I know that Lucasfilm are doing The Young Indiana Jones Chronicles on TV, but from what I hear these are less rip-roaring adventures, more meet-famous-people-from-history, 'edutainment'-style affairs. Not quite what I'm after, really.

At least Indy fans can rely on LucasArts to keep coming up with the goods. Fate of Atlantis is a huge advance on their antiquated Last Crusade tie-in in just about every way imaginable. It's bigger, prettier and friendlier... but there's a big, big price to pay, and you can either guess what it is or hurry to The Verdict and find out.

Once again the Nazis are causing a bit of bother. This time they're trying to find Atlantis where, it's believed, lie secrets that could give the evil Sausage Munchers to power to rule the world. And, once again, it's The Man With The Hat who has to save the day. But he's not expected to do it all alone - the voluptuous Sophia Hapgood, another of Indy's old flames, is on hand to help and occasionally hinder. Can they reach the fabled Lost Continent before the boot boys? It's all up to you... Does The Hat fit?

MEET THE CAST...



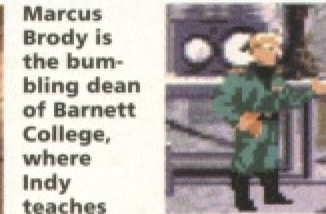
Indy is, of course, the hero of the piece. Ever ready with his trusty whip and a world-weary quip, he is the character who you spend most of the game in control of. He may be a tough cooky but he's not indestructible so before you throw him into a potentially deadly situation you'd be best advised to SAVE the game....



Sophia Hapgood is a former colleague of Indy's with whom he once had a close professional, er, 'relationship'. She now makes a living as a medium, putting on spiritualist shows and pretending to contact the spirit of Nur-Ab-Sal, a long-dead Atlantean leader. But don't be too sceptical - her mystical powers prove life-saving later on...



Marcus Brody is the bumbling dean of Barnett College, where Indy teaches archaeology when he's not saving the world from the Third Reich. He's obviously in charge of a very wealthy college, as he seems more than happy to stump the cash for Indy's trans-global expeditions. If only all grants were that generous, eh student readers?



Klaus Kerner is Fate of Atlantis's main villain. A sadistic Gestapo officer, it is he who has been given the responsibility of collecting as many Atlantean artifacts as possible which, or course, brings him into direct competition with Indy. You'll get to meet this man a lot, especially if you decide to tackle the action path of the game...

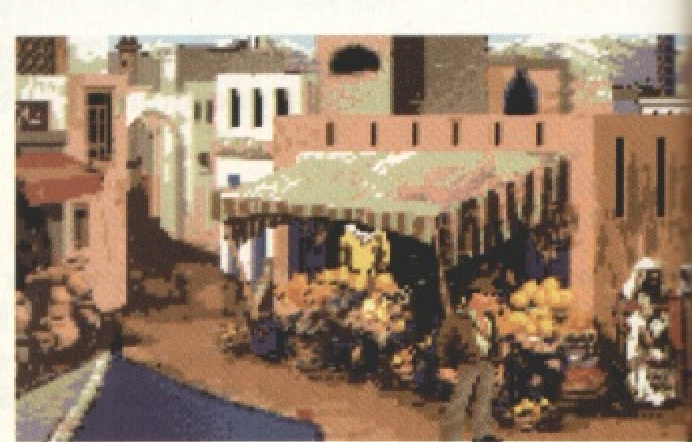


Professor Hans Ubermann is the mad German genius behind the Nazi's effort to locate Atlantis. Although he claims he wants to locate Atlantis so that he can use its power to build a new Nazi bomb he's lying - he's more interested in discovering the secrets of immortality, which he believes lie inside the lost continent's long-deserted halls.





(Left) Fate of Atlantis uses the by-now standard LucasArts point-n'-click interface. Let's face it, if it ain't broke, don't fix it. Like Monkey Island 2, the number of 'actions' available has been cut down to just nine, allowing the player to concentrate more on the adventure and not on juggling verb/noun combinations. And, in another Monkey 2 steal, if the pointer is placed over an object a likely 'action' choice is highlighted in the icon grid. This can then be selected by hitting the right mouse button.







Although Fate's graphics are attractive, they're not quite as good as those in Monkey Island 2, the previous graphic adventure from LucasArts. They seem a bit pixelly and the colours are 'washed out' looking.

The early part of the adventure centres around the tracking down of Plato's long-lost Dialogue. In its crumbling pages are vital details on the location of Atlantis and the possible tests that await in its ancient hallways. If you don't find it then you haven't got a snowball in Hades hope of stopping the Nazis.

On the team path the puzzles require actions from both Indy and Sophia to progress. If there's a situation which you think Sophia might be better at handling than Indy then you can swap characters by getting the character currently under control to talk to the other - there should be a speech option saying something along the lines of "Why don't you have a go at solving this?".



(Left) This burly bouncer guarding the stage door to the theatre where Sophia is performing her spiritualist act provides Indy with his first chance to test his pugilistic skills. Indy can be made to duck and dive with the mouse, the joystick or the keyboard (with the latter of this trio the best). Four bars appear at the bottom of the screen, two for Indy and two for his opponent. One bar indicates the character's health and the other their 'punch power' - the faster you hit, the weaker your blows become. Pacifists will be pleased to know that you can, if you wish, use your brains to avoid this squalid little fist-fight. The fights are actually a little disappointing, mainly due to the controls' lack of responsiveness.



(Left) Although Fate of Atlantis is an absolutely superb adventure, the game's coding on the Amiga leaves a little to be desired. The disk accessing is terrible at times - even with a second drive you can find yourself swapping the disks three or four times before the action resumes. Also, the game slows terribly when there's a lot going on - the market in Algiers is the worst example, where it takes several long minutes for Indy and Sophia to crawl from one side of the square to the other.

INDIANA JONES and the FATE of ATLANTIS

SEE THE WORLD!

Indy's first task is to locate Plato's Dialogue, inside of which are details on how to find Atlantis. But it's going to take more than a bit of rummaging around in the local library to track this tome down... or is it?

Exotic 'round the world' travel is a traditional element of any of Indy's great adventures, and Fate of Atlantis is no exception. Whenever Indy leaves his current port-of-call, a map similar to the one shown pops up and the player can set a new destination by simply clicking on one of the marked places. Then, as music swells in the background, a red line is traced across the map to show Indy's progress - just like in the films!



The aged Costa has no time for visitors unless they have either a pretty face or an item to trade. Hmmm... Just what was that thing that Heimdall was chipping out of the ice in that cave...?

(Below) Barnett College, Indy's workplace - although with all his adventuring it's amazing that he ever gets time to teach. The adventure starts here when Gestapo agent Kerner, posing as a 'Mr Smith', holds Indy and Marcus at gun point and tries to steal an ancient artifact, rumoured to have been created in Atlantis...





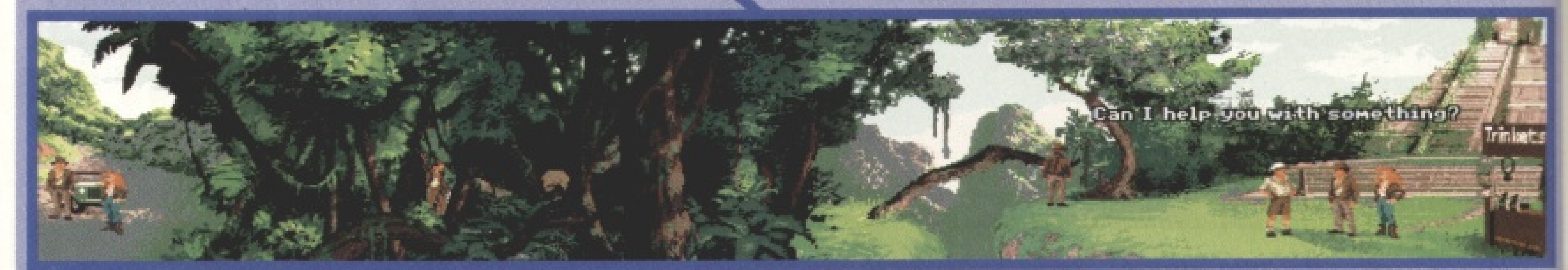
ICELAND
THE AZORES
NEW YORK
TIKAL



Indy, now with Sophia in tow, follows a lead as to the Dialogue's whereabouts to the chilly-extremes of Iceland, where Prof Heimdall is conducting an archaeological dig. Although a bit on the snappy side (it must be the weather), he gives the dynamic duo further leads to antiquity collectors Sternhart in Tikal and Costa in the Azores.

(Above) Indy remembers that his old-flame Sophia Hapgood had an interest in Atlantean relics and so tracks her down at a seedy theatre where she's performing a shabby spiritualist act. After a heated discussion, she decides to join Indy in the quest to discover Atlantis before the Nazis... but first they've got to find that Dialogue.

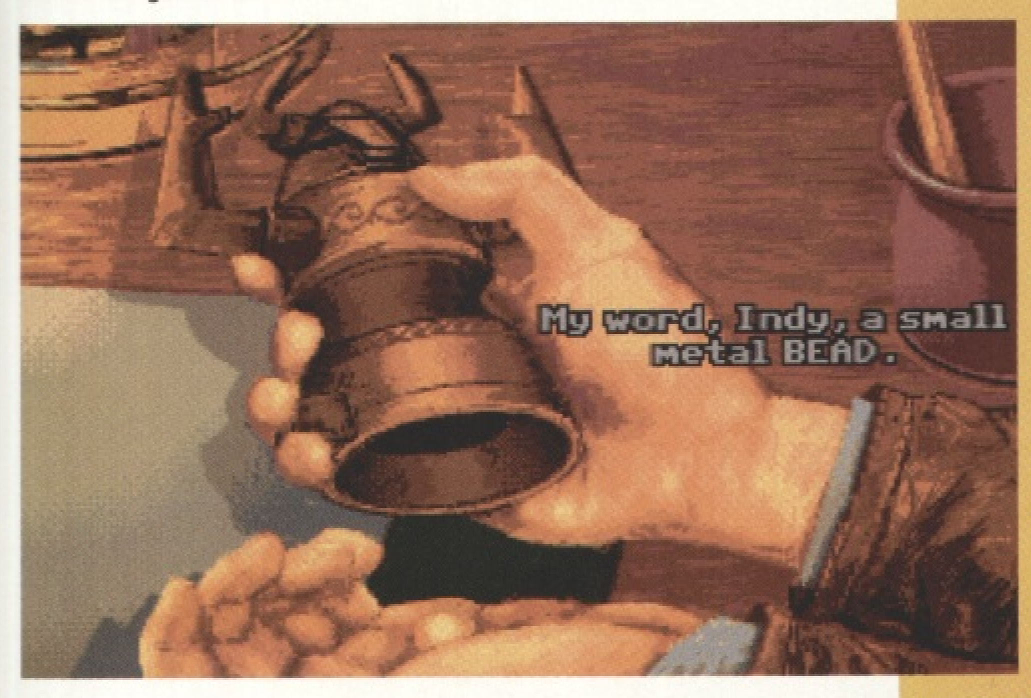
(Below) In this remote part of South America, Indy and Sophia locate Sternhart, who is rumoured to know something about the Dialogue's location. However, inside the ancient Aztec ruins they discover far more than they bargained for... a bead of Orichalcum, the fabled power source of the Atlanteans!



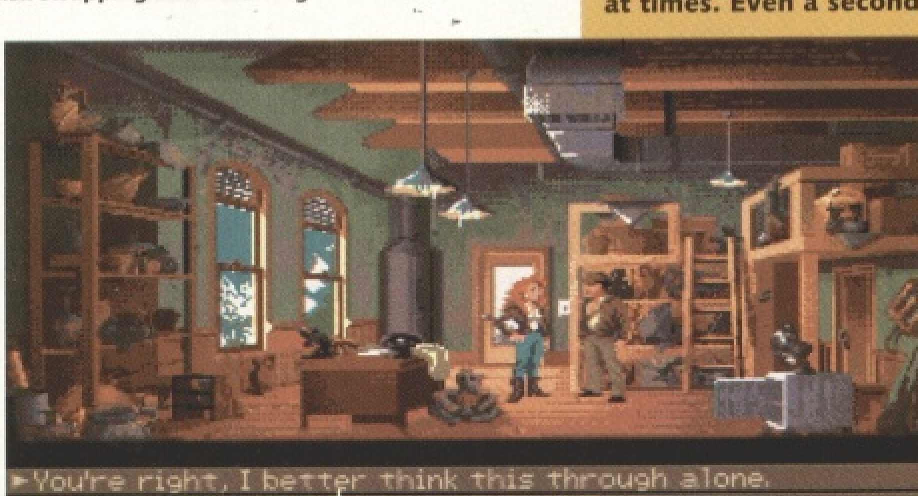


Indy and Sophia have managed to find a highly-valuable Sunstone, rumoured to be capable of opening secret Atlantean doors. Wonder of there're any around here on the isle of Crete?

Indy doesn't spend the whole game traipsing around on his feet. At certain points he finds himself chasing Nazis around the streets of Monte Carlo in a car, exploring the desert from the back of a camel, probing the Mediterranean's murky depths in a stolen German submarine and, as shown here, tracking down an archaeological dig site from the basket of a hot-air balloon. The icons allow you to either vent gas or drop ballast to lower or raise the balloon respectively, and the compass in the bottom corner of the screen indicates which way it's being blown. Although at first it seems as though the balloon's movement is completely random, you'll soon discover there is a logic behind it.



Every so often you're treated to these attractive 'close ups' whenever Indy discovers a major artifact or an important event occurs. There's no denying that they're very pretty but this is offset by the fact that their arrival signals loads of annoying disk swapping and accessing.



About a fifth of the way into the game, just after Indy's tracked down Plato's Dialogue, the player gets the chance to choose between three different game 'paths': the team path, where Indy and Sophia work together to solve the puzzles; the wits path, where Indy alone cracks the conundrums; and the action path, where Indy, alone again, uses brawn instead of brain to fight his way to Atlantis. Each path is very different in style and content, effectively giving the player three Indy games in one!

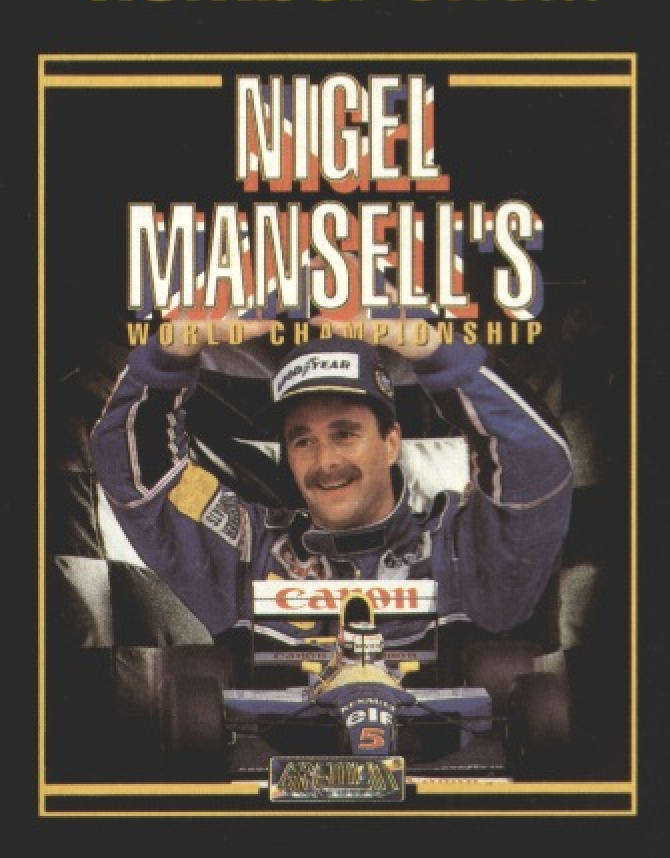
THE VERDICT

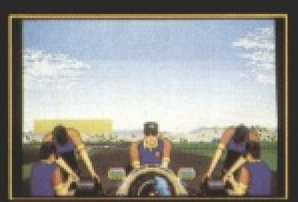
This is no help to you, I know, but I'm really unsure as how to rate Fate of Atlantis. In its favour, it's one of the best graphic adventures ever produced. It's moody, exciting and funny in all the right places. The puzzles aren't mind-bogglingly tough, it has to be said (I never once found myself really, really stuck) but this is compensated for by the sheer length of the quest - Fate of Atlantis is an absolutely huge game. The fact that, once completed, you can play the game again and try out one of the alternative game 'paths' effectively makes Fate of Atlantis three games in one! However, it's a pity that the paths re-converge towards the end of the game and build to the same climax - knowing that the final result will be the same removes some of the incentive to try again. Anyway, compliments out of the way, I'll start explaining my reservations. As you might guess they're all to do with the game's implementation on the Amiga. I know it's part and parcel of the genre that you have to put up with lots of disk accessing and swapping, but Fate of Atlantis pushes its luck at times. Even a second drive doesn't make life that much more bearable. On top of this the game is chronically slow in places, making Indy look less like The Man With The Hat and more like The Man With The Zimmer Frame. It's not quite bad enough to ruin the game, but it's a close run thing. If you've got a hard drive, then you're laughing. If you've got a hard drive AND an A1200, then you'll be in hysterics! If you're a potential buyer, be warned...

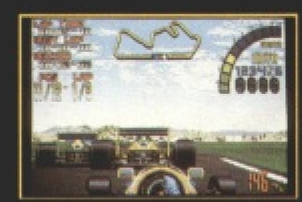


the limits
agination...

Straight to number one...







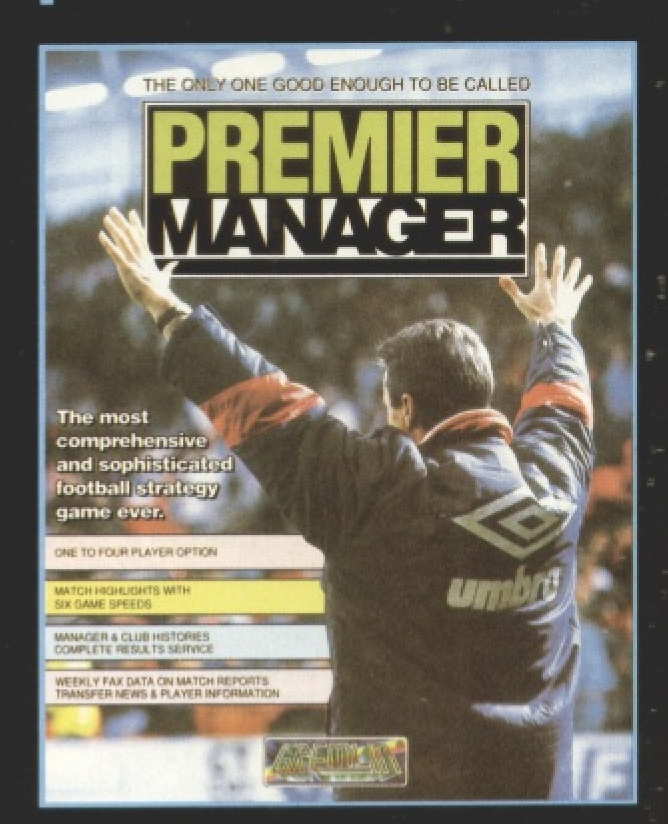
BECOME A GRAND PRIX LEGEND IN A RACE FOR THE TITLE OF WORLD CHAMPION.

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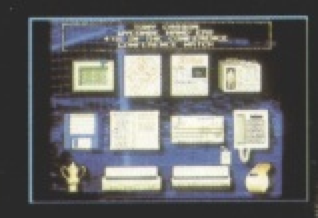
THE REALISM OF THE RACE TRACK... THE POWER AND THE GLORY!

"For sheer pants-gripping action it does the business. Nigel Mansell's World Championship is an excellent game, when you need a speed fix, this is the game you'll turn to." - **GAMESMASTER MAGAZINE.**

Kicking the competition into touch...







FAME OR OBLIVION? IT'S DOWN TO YOU!

The key to success lies with both player and financial management. You should ensure those vital ground improvements are made in order to pull in both crowds and sponsors. In addition match success will lead to higher gates and improved team morale.
Depending on the success or failure of your management skills, your team will either find itself leaping up the Divisions on route to the top or languishing with the part timers!

"Premier Manager convincingly boots other football management games into touch" - **AMIGA ACTION**



Gremlin Graphics Software Ltd., Carver House, 2-4 Carver Street, Sheffield S1 4FS. Tel: 0742 753423

GOBLIINS 2

Hey, have you heard the one about the two gobli(i)ns who, having escaped from one silly, illogical adventure, ended up in another? No? Simon Byron has...

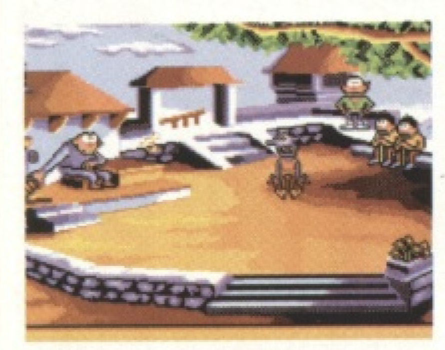


The point-'n-click interface is actually fairly easy to get into. If there is anything of interest on the screen it will be highlighted when the cursor passes over it. If you want a Gobliin to use something then just click on the item with the left mouse button.

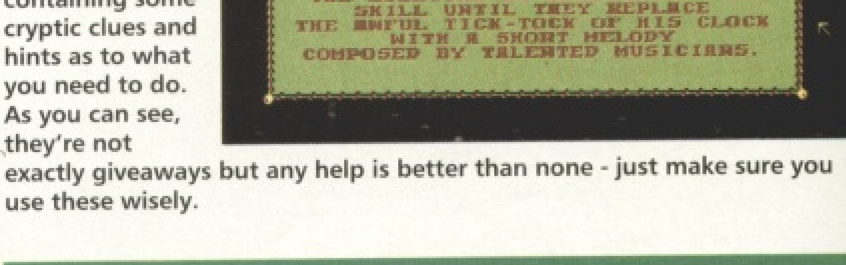
King Angoulafre iis iin need of a couple of heroes. Why? Well, hiis son has been kiidnapped by a huge winged creature, for a start. Actually that's where hiis troubles end but surely that's enough to make an adventure out of, iisn't iit? (That's enough of the 'ii' attempts at gags - they're not funny - Ed.) Coktel Vision obviously think so otherwise they wouldn't have released Gobliins 2, the second game featuring the cute, mad-cap, slapstick creatures known to gamers as the Gobliins (pronounced 'Gobliins').

It turns out that the perpetrator of this fiendish crime is Amoniak, a nasty piece of work and no mistake, who has a grudge against Angoulafre (I can see the old spell checker is going to have a field day when I've finished this review). Fifty years ago Amoniak and Angoulafre had a bloody great fight which Angoulafre won. Amoniak must be an elephant or something because he sure as Hell hasn't forgotten and he wants to make the good king pay for his victory, hence all this kidnapping business.

That's where Fingus and Winkle come into it. They're not scared of a bit of adventuring and have been whisked by magic to a little village that is situated next to the evil Amoniak's castle. The two Gobliins are as alike as chalk and cheese, black and white or Russ Abbott and funny. Fingus is a sensible old soul whilst Winkle is partial to the odd practical joke now and again but the both of them need to combine their attributes and work together if they are to stand any chance of saving the King's son.



To make matters harder, some problems can only be solved by one of the two Gobliins. We need to get hold of the bottle but the two old men won't let either Gobliin take it. If Winkle attempts to take the sausage to the left of the screen the bloke sat next to it will give him a hefty whack and whilst the two old men gigge, Fingus can nick the bottle.



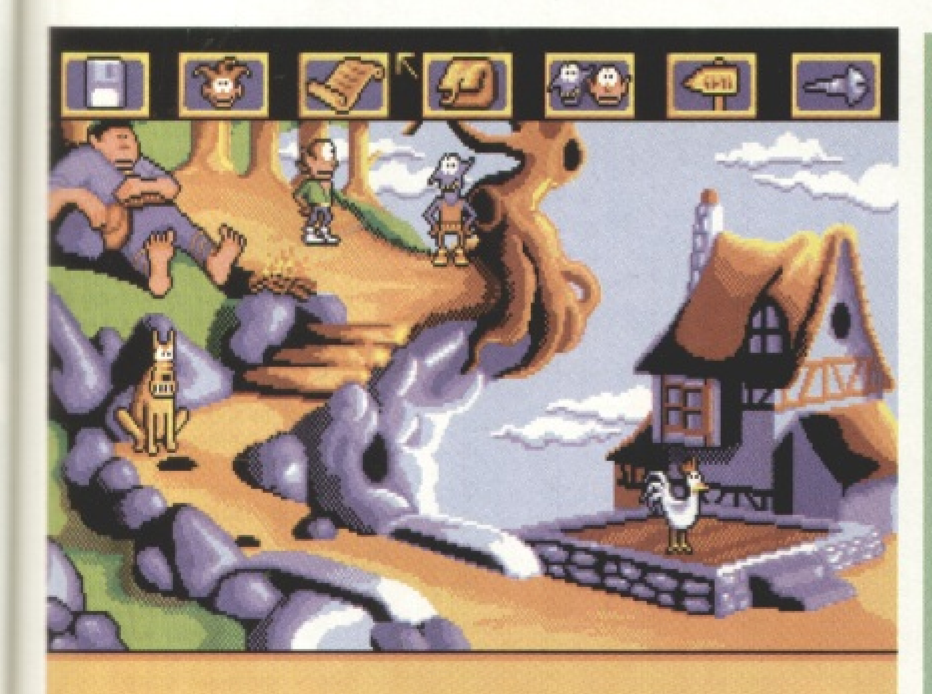
There are a number of jokers available which you can call into play at any time. If you choose to use one, a screen will appear containing some cryptic clues and hints as to what you need to do. As you can see, they're not exactly giveaways but any help is better than none - just make sure you use these wisely.



A good deal of co-operation needs to be done if the heroes are to progress through the adventure with any success. For a lot of the time this means frantic mouse action but some problems, like how to fill the bottle with water, are easy to solve. Just get Fingus to switch on the fountain whilst Winkle holds the bottle at the end of the jet of water.

The difference between the two Gobliins can be shown quite clearly here. There's an egg on this screen but the trouble is, it's still 'up' the chicken. What's called for here is a spot of gentle persuasion from one of the Gobliins. If Fingus attempts it he is bitten by the chick but if wildman Winkle has a go then the outcome is completely different.





You can call up the menu bar by simply moving the cursor to the top of the screen. A number of options are then available. You can LOAD/SAVE, call up a joker (see separate caption), have a look at the note-pad (to type in reminders), check out the inventory (also performed by clicking the right button during the game), swap objects between Gobliins and move between locations already visited.

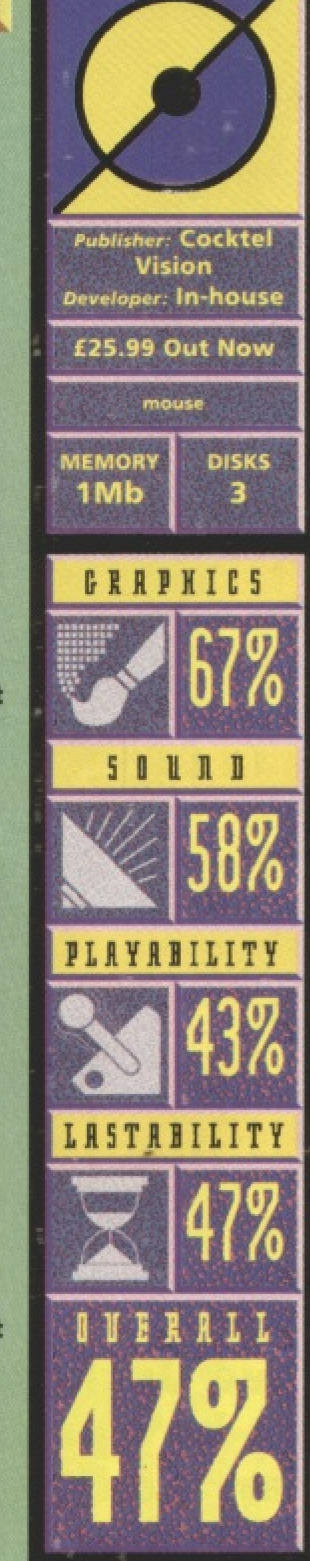




(Above) This kindly old gent is a wizard and after a bit of hassle you can enter his abode. There's a key here somewhere and all you need to do to obtain it is stand on the tail of the lion, take the matches, boil the kettle, find the key, wind up the clock, wait for the bird to pop out and knock the other key out of the bird's beak before it disappears. Easy or what?

THE VERDICT

For those of you who are counting, this is the second time in as many months that I have had to review stupid, thoughtless adventures - you'd have thought that by now I would have developed an illogical train of thought but no, the puzzles in Gobliins would tax even Roger Irrelevant to the point of breakdown. What makes this worse is the fact that the two Gobliins cannot die and all the objects found in their land are inexhaustible (which means that if you lose one through carelessness then it will reappear where you first obtained it from). The game has, presumably, been designed this way to be 'user friendly' and stop players from wandering into fatal situations or wasting vital objects but, coupled with the bloody stupid puzzles, it make Gobliins 2 extremely frustrating to play. When you've exhausted all logical solutions (a waste of effort in this game) it soon becomes a case of clicking on every-thing and using all objects with every item and both Gobliins. The disk accessing is a right pain in the butt - I'd say that between each location there's at least forty seconds' wait - which makes trudging through the screens a right bore. The only barely redeeming feature of Gobliins 2 is the ability to 'jump' between locations that you've already visited without having to travel through the screens in between but after playing the adventure for an hour or so the only place you'll be wanting to visit is the pub for a few stiff ones. (Actually, you might be able to get further if you play the game when you're drunk). And the worst thing is, these criticisms are by and large the same ones aimed at the first Gobliiins game. I guess some people just can't learn by their mistakes.



TV Sports Boxing

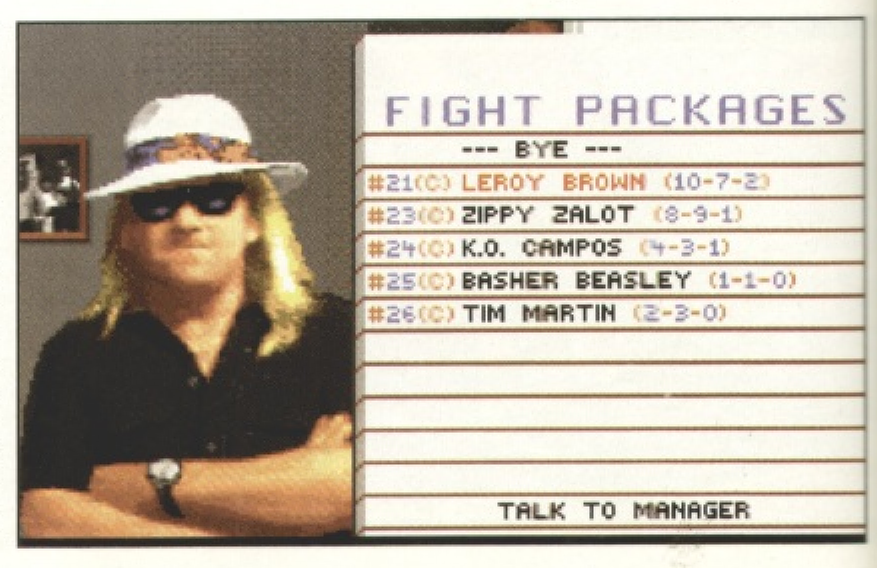
Dave Upchurch edits the magazine like he's punch drunk, so he's more than qualified to review Mindscape's latest. Ding-ding! Round One...

Footy fans have Sensisoccer, tennis fans have Pro Tennis Tour 2, American footy fans have John Madden, motor-racing fans have F1GP, snooker fans have Jimmy White's... but if you're into boxing, well, then you've got a problem on your hands. To put it bluntly there just aren't any good simulations of the noble art on the Amiga. Can TV Sports Boxing rectify this lamentable situation?

The game was originally developed by the now-defunct Cinemaware, the people who brought you Amiga classics such as Rocket Ranger and It Came From The Desert. It aims to be a sort of 'boxing RPG', with the player creating a boxer with his own customised look and performance, and then guiding the pixelised pugilist through a full and challenging boxing career.

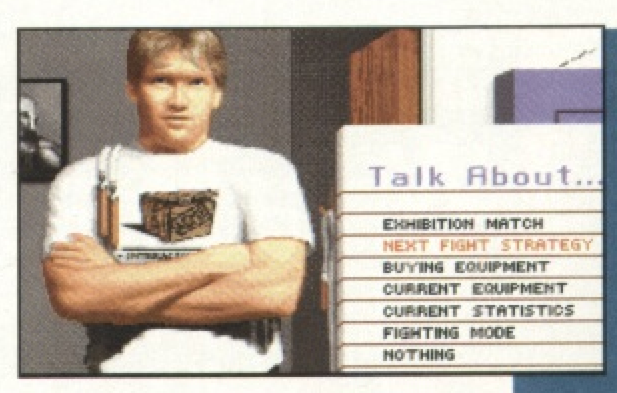
The game advances in monthly 'steps'. Each month the boxer can have a chat with his manager, get advice from his trainer and generally prepare himself for the big fight. These bouts are presented with TV-style intros and outros, complete with sportsdesk anchormen and ringside commentators - the format will probably be familiar to you from Cinemaware's previous TV Sports Football and Baseball games.





It's the manager's job to arrange fights for you. When you make your visit to him he'll show you all the fights he can set up for you that month... for a 'small' percentage of your winnings, of course. Obviously the aim is to try and take on the higher-ranking opponents as much as possible - not only will defeating them get you closer to the Belt, the cash prizes become greater as well. Managers can be hired and fired at will, but the better they are at arranging top fights, the bigger the cut they'll demand.

Visits to the trainer are essential, not only for building up your pecs but also for getting the low-down on the boxer you're about to meet in the next fight. There are several trainers doing the rounds, each specialising in improving specific aspects of the boxer's performance. Although you can only have one on the go at any given time, every so often new trainers will offer their services to you, and you can accept as you see fit.



It'd be a bit unfair of the game's designers to expect you to work your way up to the Belt in an evening, so thoughtfully there's a SAVE game facility provided. You can have up ten fighters stored, and when you try to access them this burly geezer won't let you pass unless you type in the correct password - so make sure you've either got a good memory or a secret notepad somewhere.

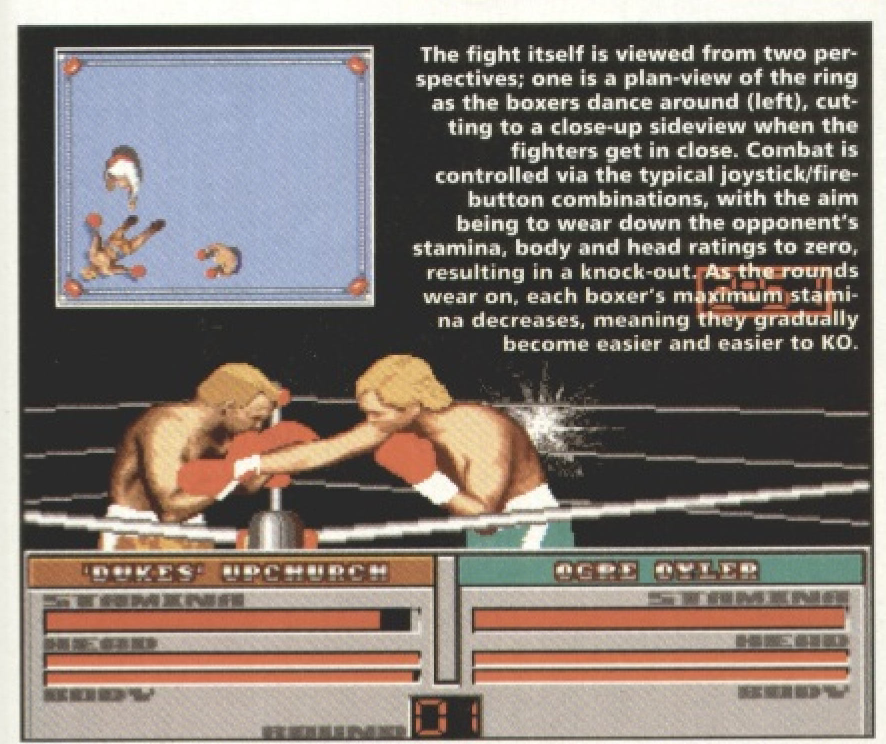
While in the gym you can have a look at the sports paper. Inside its pages you can find listings detailing the current rankings of all the boxers competing for the Belt, profiles on each boxer's performance to date, scheduled fights and last month's results. There's also a Classifieds section, where you can buy special equipment or foods to help improve your boxer's physique.

LAST MONTH'S RESULTS

RANK	NAME	VS	NAME	RANK
22	'DUKES' UPCHURCH	L- KO-W	MUHAMMAD JONES	18
10	SEATS ROBINSON	L-PTS-W	MAD MAXWELL	6
12	WILDMAN WILLIAMS	L-TKO-W	BURNIN WHONG	8
11	THUNDER THORLEY	DRAW	THE CAT MCGEE	13
21	LEROY BROWN	W-TKO-L	K.O. CAMPOS	24
28	BULL BRENNAN	L-TKO-W	ZIPPY ZALOT	23
26	TIM MARTIN	W-PTS-L	BASHER BEASLEY	25
27	DALE KIRBY	W-PTS-L	ROBERT TATE	29

It's fight night, and this is where the game's Cinemaware-roots really shine through. Although this stuff is all very pretty and quite amusing for a while, you'll soon be glad of the ability the ESCape your way straight into the fight. Make sure you don't mistakenly skip past the pre-match analysis, though - it's very handy for sizing up your opponent and fathoming his weak points.





The fight itself is viewed from two perspectives; one is a plan-view of the ring as the boxers dance around (left), cutting to a close-up sideview when the fighters get in close. Combat is controlled via the typical joystick/fire-button combinations, with the aim being to wear down the opponent's stamina, body and head ratings to zero, resulting in a knock-out. As the rounds wear on, each boxer's maximum stamina decreases, meaning they gradually become easier and easier to KO.

THE VERDICT

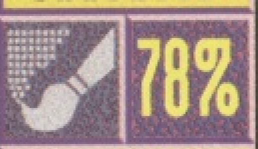
It's a pity that TV Sports Boxing is destined to be remembered as Cinemaware's last game. While it's by no means bad, it's hardly a fitting farewell from the company that was responsible for some of the first true classics on the Amiga. Boxing's presentation is superb, with some of the best 'people' graphics I've seen in a long time. The characters' dialogue and look is often quite funny, making all the in-between fight to-ings and fro-ings a lot more enjoyable than they might otherwise be. The 'RPG' aspect of the game is a nice idea, too, and there's a surprisingly-large degree of satisfaction to be had from successfully developing a fighter and working him up through the rankings. The only area where Boxing really falls down is in its most important one - the boxing itself. The initial stages of the fights are laughable, as the tiny top-viewed boxers jiggle around the ring like they're performing some sort of bizarre courting dance. Things improve once the view cuts to the side-on shot of the larger sprites, but the repertoire of punches is limited and, in my experience, it's quite easy to win every fight by keeping your distance and just wearing your opponent down with endless right-hand jabs. Recommended for anybody looking for some mildly-taxing boxing action, but if its a quality simulation you're after, well...

Publisher: Mindscape
Developer: In-house

£30.99 Out Now

Joystick

MEMORY 1Mb | DISKS 2

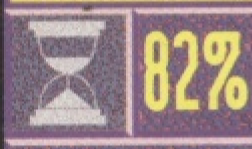
GRAPHICS

78%

SOUND

73%

PLAYABILITY

71%

LASTABILITY

82%

OVERALL 76%

If the fight runs its course with neither opponent scoring a knock-out, the judges are called in to decide the winner. The panel consists of just three judges, picked from a pool of eight. Each judge has his own criteria for scoring and personal preferences as detailed in the manual.



TV SPORTS BOXING

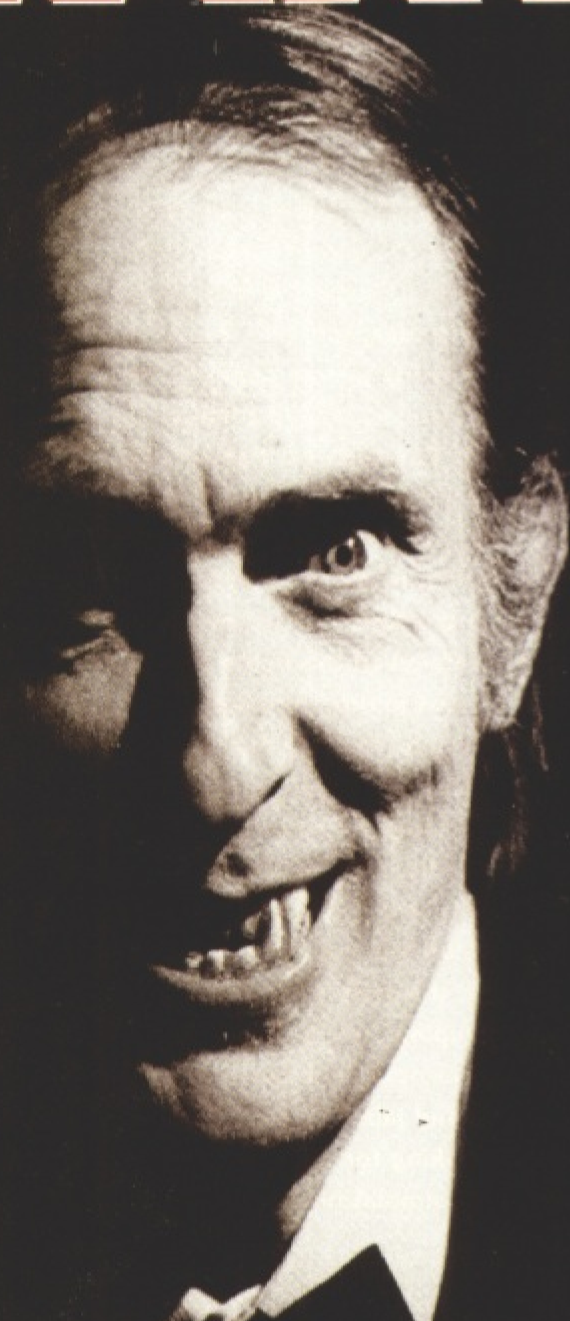




Gary Whitta sets out to discover if Accolade's latest is a dummy or not.

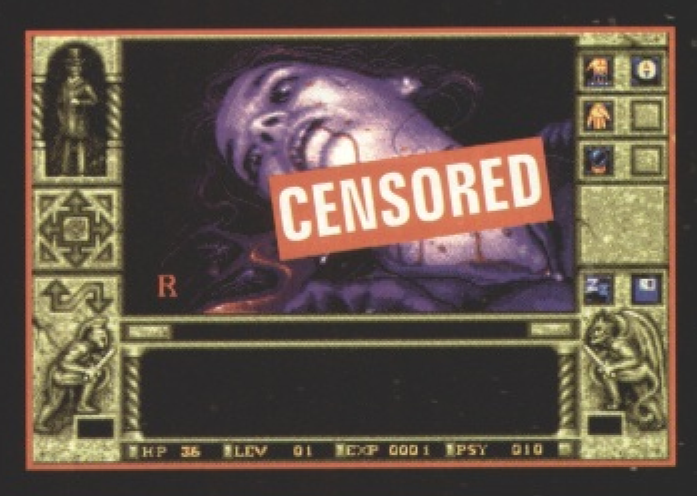
Woo-ooo-ooo! Picture the scene - lightning strikes in the distance, ca[sting] a gloomy shadow over the wax museum in the distance. You['ve] been summoned here by the spirit of your dead Uncle Boris to he[lp] lift an evil witche's curse that has plagued your family for generations. Yo[ur] late brother Alex has come back from the dead, and now plans to resurrec[t a] bunch of history's most unsavoury characters. Dare you stop him by enterin[g] the waxworks and plunging back through time to thwart his plans?

WAXWORKS





View any one of the four exhibits to get a pictorial preview of what lies ahead, dare you enter. A plaque on each exhibit gives a run-down on the story behind the display, and a more detailed telling of what your objectives for the adventure will be. Once you've got all the information, you can take it or leave it - warp back in time and let the adventure begin, or wander on and survey the next exhibit.



Uurgh! The gruesome crimes of Jack the Ripper form the basis for this gory 19th Century tale. Having warped back to foggy London, your first discovery is a young girl with a slashed throat - what's more, you've been implicated with the murder. You've go[t] to find Jack and put a stop to his nonsense, all the while avoiding the local bobbies, or you'll find yourself pushing up daisies.



After being admitted into the museum by the Lurch-like servant of your dead uncle, the late Boris himself appears in a crystal ball to tell you of the horrors that await you. After that you're free to wander around the museum and examine the exhibits at your lesiure, although it's not exactly Madame Tussauds with only four exhibits and the rest made up of nondescript corridors. Incidentally, Uncle Boris can be summoned up against to give more advice from beyond the grave, but it costs a lot of psychic energy.

The latest in a line of Accolade's Horrorsoft games (the last being the mild-y-entertaining Elvira adventure), Waxworks is another foray into the familar ole-playing/adventure genre, which this time breaks another little bit of the mould by coming in the form of five separate adventures, each in the form of ne of the wax museum's demonic exhibits. The tales are gruesome indeed - ritual murder in ancient Egypt, creepy goings-on down an abandoned mine-haft, a zombie-filled cemetery and the crimes of Jack the Ripper make up the orror stories, with the gory activities in the museum itself forming the fifth dventure. Sound enough to give you the willies? Off you go then, and don't rget to switch off the lights.



e villain of the piece in the cemetery scenario is a bonkers witch-doctor who is mmoning up zombies from their crypts. Expect plenty of disgusting graphical fects here as you trade blows with the shambling undead - ese nasties keep on punching you even after you knock eir heads off! Of course, you can interact with charac-rs other than just by hitting them, although with peless cases like these it's best to forget about the roductions and get punching.

Waxworks offers plenty of puzzle-solving oppor-tunities - and you'll need to get solving them too, as an exhibit cannot be exited until you've either died or unravelled its mysteries. Early on, you'll find yourself doing the former a lot more often than the latter.



Travelling down the abandoned mine in the modern-day scenario has a distinctly Alien-esque ring to it. The story goes that a mutant flesh-eater lives somewhere in these gloomy tunnels, and it's your job to flush him out if the family curse is to be lifted.



Waxworks is a generous game, awarding the player with experience points for any discoveries of note that he makes. I went into a rough pub at one point and went up an experience level -just like in real life. As experience grows, so do your hit points and other vital stats. Only experience will tell you which of the tales is the easier, so that you can build you energy up for the tougher ones.

THE VERDICT

I like the odd RPG, but the Horrorsoft games have never done much for me, and so I wasn't expecting a great deal from Waxworks. But while the game's certainly not going to be knocking Legends of Valour off its perch, Waxworks is surprisingly a far better game than previous Horrorsoft offerings. I like the game's episodic nature - the way it's broken down into separate mini-adventures is far more suited to my tastes. It's nice to be able to skip between different storylines as it adds variety to the fun, and as a result the game's much fresher than most run-of-the-mill RPGs, where the adventure can soon become repetetive and boring. Waxworks is rarely boring, although there are plenty of other incentives to switch off, most of them coming in the form of very gruesome graphics that are, at times, very dodgy. Human corpses split open with entrails spilling out, young women with their throats slit, headless blood-spewing zombies... a lot of this stuff is genuinely stomach-churning, and it's hardly the ideal fodder for impressionable young Amiga gamers. Getting down off the soapbox though, there's no doubt that Waxworks is an atmospheric and, at times, scary game. The moody graphics and soundtrack combine to create a strong sense of tension, with danger lurking around every corner. As for the rest, the graphic interface is fine, everything is friendly enough with not too much disk-swapping and, well, there are no major complaints. The question is, are five adventures enough? The answer - probably. Although I never managed to complete any (doh!), each one is suitably deep and intriguing to keep you involved for many a night. Ultimately though, the serious role-player is unlikely to be satisfied in the long term, but for the casual or novice player, this is an excellent introduction to the genre - if you can stomach it, that is.



UGH!

"Lovely weather, eh g'vnor?" Taxi drivers are great conversation starters, as everybody knows. Simon Byron discusses life, the universe and women with Global Software's Neanderthal cabby.

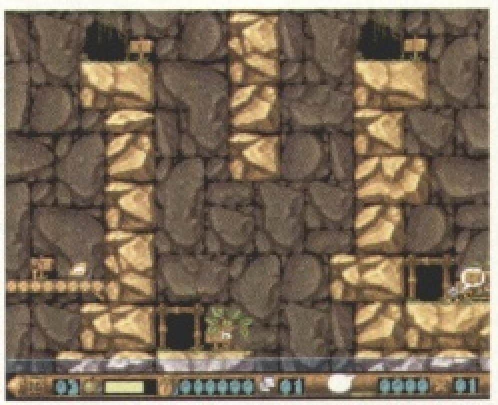
What do you do if you want to get off with a lady? Answers on a postcard to me at the usual address, please, because the solution offered by Global Software's latest release is no help at all. Ugh! the caveman has got his eye on a busty young brunette who, rumour has it, is 'on' for a bit of a snog. Trouble is, though, being an extremely un-90s woman, she won't consider anyone who is strapped for cash.

Things obviously haven't progressed over the past million squillion years as, gripped by recession, Ugh! has need to turn to handy jobs to earn a few quid. His latest brainstorming idea is to set up a Taxi rank to ferry his primitive mates between the various platforms that populate his surroundings. This cab isn't your usually run-of-the-mill black vehicle with an inflationary meter, oh no, this taxi is man-powered and constructed from the hi-tech material know as 'wood'.

In a feat of engineering skill, Ugh! has cobbled together a slap dash taxi which resembles a crate and is powered by pedals. Ugh! has to pedal like crazy around the landscape, picking up clients and delivering them to their requested destination.



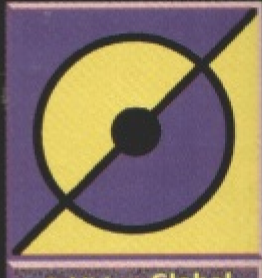
Ugh!'s taxi is controlled using the joystick in a kind of 'Thrust'-y way. This means that if you move a joystick one way then the taxi will begin to move in that direction. The longer the joystick is held in this direction, the faster the cab will move. If you move the 'stick in the opposite direction then the cab will gradually slow down and begin to move the other way. Easy, eh?



Throughout the level little cave-dwellers will appear and wait patiently at their rank. Ugh! then has to manoeuvre the cab over to the passenger-to-be (being careful not to knock them off the platform) and the grateful caveperson will state their required destination. Ugh! then has to make his way to the requested cave and drop the passenger off. The quicker the journey, the more dough Ugh! will receive.

THE VERDICT

Do you know how many times I've started this Verdict text? About four, that's how many. The reason for this is that I can't quite decide how good this game is. Easy to get into and enjoyable it may well be but the fact of the matter is that it's just a version of Thrust that really doesn't improve on the genre. If anything, it slightly detracts from the original's gameplay because if you knock a human into the water and fail to recover him within a set time limit the game continues to plod on even though it is impossible to complete the level. It would have been far better if the programmers (who, coincidentally, are the team behind Apidiya and Battle Isle) made this rash action result in the loss of a life as soon as it occurred and avoided all the unnecessary waiting that needs to be done before the timer runs out. If you do manage to avoid bashing into the waiting passengers, though, the game can be fairly hectic at times and it requires a good amount of skill to get anywhere into the latter levels. Once you are there you'll notice that Ugh! doesn't really progress and by about Level 35 you'll soon become sick of it. It's the sort of game that is fine to waste a couple of hours on but if you become stuck on a particularly hard level, frustration will set in and you'll soon be banning the game to the back of the disk box. If you're heavily into this style of game then fine but if, like me, you're indifferent then you'll either take it or leave it.



Publisher: Global Software
Developer: Play Byte

£25.99 Out Now

Joystick

MEMORY	DISKS
512K	1

GRAPHICS

71%

SOUND

67%

PLAYABILITY

73%

LASTABILITY

70%

OVERALL
71%



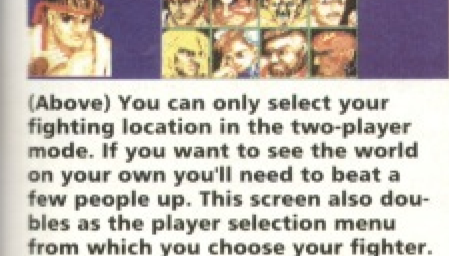
STREET FIGHTER 2

There was much kerfuffle when this arrived in the office the other day. "Who's going to review this, Dave?" asked Simon and Gary. "We'll fight over it'" replied the Ed. A few Dragon Punches later Simon Byron emerged victorious.

Hello, how are you today? We're all fine, the weather's holding its own and the magazine's going rather swimmingly, if you don't mind me saying so. So what brings you to this opening paragraph, then? Already digested the rest of the mag (not literally, I hope)? Bored? You can't really be expecting an introduction to the game that needs no introduction, can you? Oh, alright then.

Well, what is there to say - you beat people up using a variety of special and deadly moves, and that's about it. For a game that's so limited it's certainly got one Hell of a reputation - even my tiny sisters (who are barely eight and six) know the ins and outs of it and on a number of occasions have threatened me with a Hundred-Hand Slap or two if I didn't treat them to a slap-up meal (get it?) consisting of Refreshers and those sherbet tubes with a bit of licorice stuck out top.

Street Fighter 2 has been in development for about nine months now and judging by the amount of calls and letters we have received over the past few issues you're all positively brimming over with excitement. There are also a few unofficial rumours sweeping the nation and, for the record, US Gold are NOT going to be producing a seperate six-button joystick so anyone who has told you otherwise has their pants on fire. Now that we've got that cleared up we can take a look at the game itself.



(Above) You can only select your fighting location in the two-player mode. If you want to see the world on your own you'll need to beat a few people up. This screen also doubles as the player selection menu from which you choose your fighter.

(Above) Once you have performed the business and sorted out all the other characters from the game you'll be confronted with these three likely lads. From left to right they are known as Balrog, Bison and Vega and all of them are some of the hardest fellows you are ever likely to meet. They will take some beating but it's worth it if only to see the end-of-game sequence. Although there is a cheat in the game which will enable you to fight against the same character you will not be able to play as one of these geezers (they're far too tough for you to handle).

(Below) Dhalsim is an odd-ball and no mistake. He is experienced in the noble art of Yoga and often levitates and extends his limbs to attack from afar. One of his special moves is the Yoga Flame which involves moving the joystick from the bottom left through to the right in one smooth movement and pressing Fire.

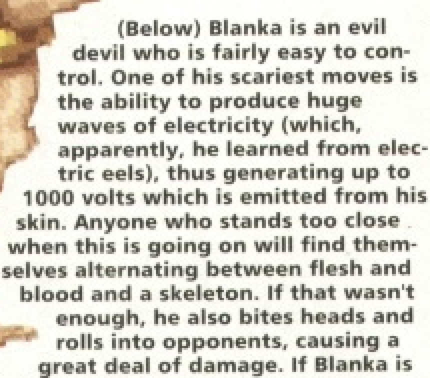
(Below) Ken and Chun-Li battle it out. Ken will probably win at the moment because he has the most powerful special moves out of all the characters (with the possible exception of Ryu). The Fireball (shown here) is useful for long-range attacks, the Hurricane Kick is fast and violent but the best move is the Dragon Punch, one of which is enough to send anyone flying.

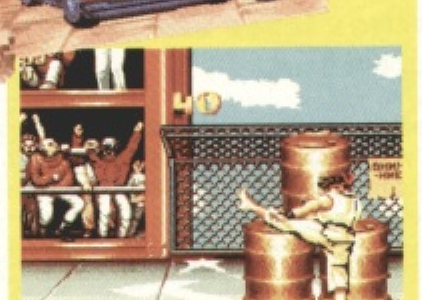


ATTENTION A1200 OWNERS!!!

Street Fighter 2, as it stands at the moment, will not run on the new super-Amiga. US Gold are currently coding a new version which, if our sources are correct, will not include any extra enhancements.

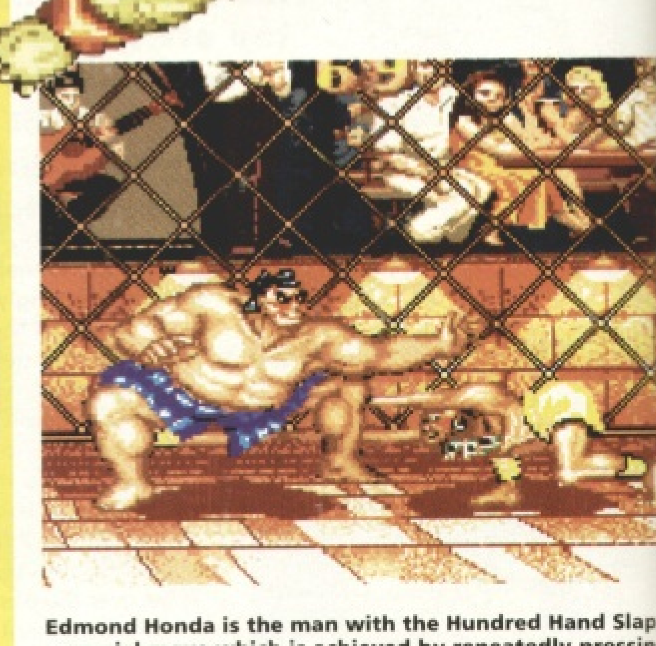
This is a real pity as all of us here at The One agree that it is, perhaps, a game which would really benefit from a proper 'conversion'. Just imagine, 256 colours, proper parallax and a game moving at a terrifying speed! It could really give that SNES thing a right kick up the bottom.



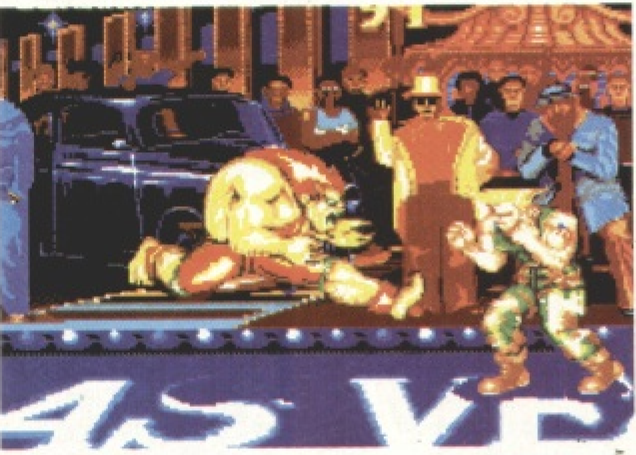


(Above) All the bonus screens from the coin-op are present in the Amiga version. After a certain number of fights the player is rewarded with a chance to earn mega points by smashing wooden barrels to pieces, kicking a snazzy car into spare parts or punching in a load of burning tin cans. There are no other enemies to contend with on these stages but a strict time limit is imposed.

(Below) Blanka is an evil devil who is fairly easy to control. One of his scariest moves is the ability to produce huge waves of electricity (which, apparently, he learned from electric eels), thus generating up to 1000 volts which is emitted from his skin. Anyone who stands too close when this is going on will find themselves alternating between flesh and blood and a skeleton. If that wasn't enough, he also bites heads and rolls into opponents, causing a great deal of damage. If Blanka is struck whilst in this hedgehog position, however, he can lose a vast amount of his own strength.



Edmond Honda is the man with the Hundred Hand Slap, a special move which is achieved by repeatedly pressing the Fire button. Whilst this move may be visually exciting to watch it's certainly not Eddie's hardest fighting ability. Oh no, that's the Sumo Head Butt. Using this move, our fat wrestler propels himself head first into whoever's just called him lard-ball.

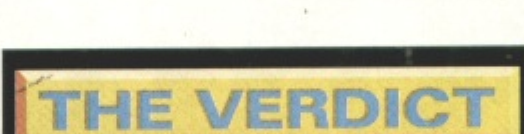




(Left) Chun-Li acknowledges her victory by bowing her head in respect. What we haven't seen, though, is the young beauty leaping excitedly in the air whilst the now defeated and embarrassed Ryu lies twitching on the floor. Each fight lasts for three rounds and the winner of two is proclaimed the victor. Each bout needs to be completed within ninety-nine seconds otherwise the person with the most energy left will be the winner. Of course, if you feel at all restricted by the time limit, you can always turn it off on the title screen (which is also the place to to increase/decrease your player's 'handicap', if you so wish).

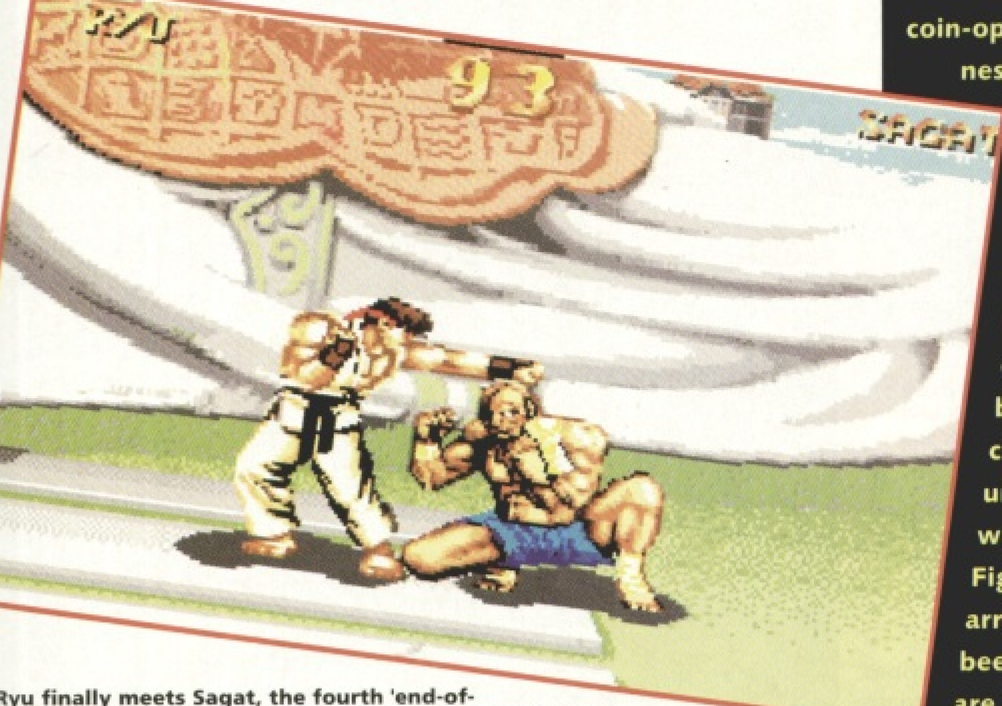
(Right) The actual play area is roughly-equivalent to two Amiga screens strapped together (which is what we've done here, especially for you). It scrolls left and right as long as both players remain in view. There's been a slight change since the Work In Progress a few months ago as most of the backgrounds do actually animate now. There may not be as much movement going on as there was in the coin-op but every little bit helps, we think. One thing that hasn't changed, though, is the lack of parallax on any of the screens. Whilst this makes no difference to the actual gameplay, some sad console owners may still pipe on about how "their version is better". This is rubbish as the Amiga version plays identically to the SNES incarnation apart from a slightly-slower sprite movement.



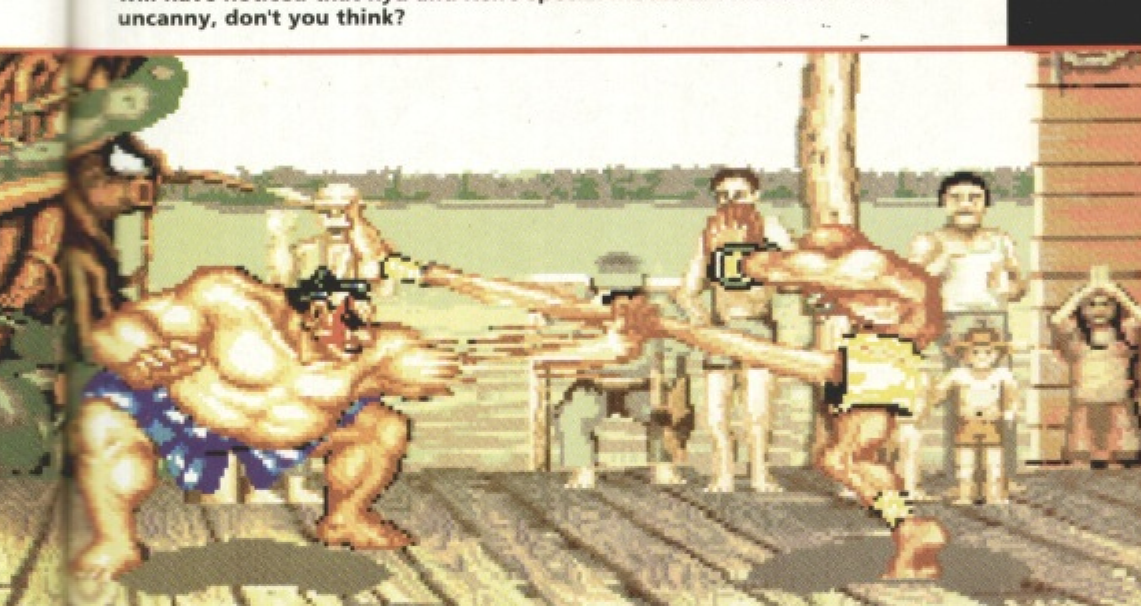




(Above) The Spinning Bird Kick in full effect. This move is fairly easy to pull off - all you need to do is pull back on the joystick for a couple of seconds, then press Fire and push up simultaneously. Chun-Li will then launch into this devastating attack.



Ryu finally meets Sagat, the fourth 'end-of-level' hardman. This man is a right pain to beat but with careful use of the Fireball, Hurricane Kick and Dragon Punch, Ryu should be able to win. Those of you who are paying attention (not many, I suppose) will have noticed that Ryu and Ken's special moves are identical. That's uncanny, don't you think?



THE VERDICT

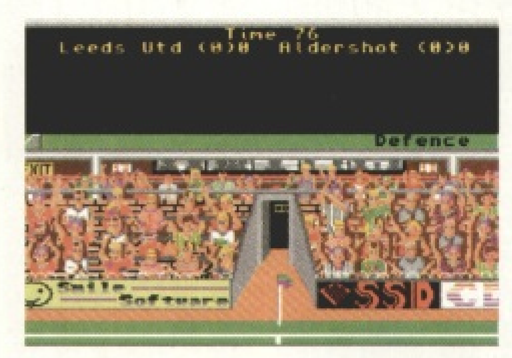
I know what you were all thinking after you'd seen the rolling demos and screenshots because I was thinking exactly the same - "Hmmm, well it looks okay I suppose". Well, forget all that because I'm extremely happy to report that Street Fighter 2 on the Amiga is absolutely excellent. Creative Materials is to be applauded for producing a breathtakingly-superb arcade conversion. It's not as good as the SNES version, it has to be said, but if you view it as an Amiga conversion it certainly is one Hell of a game. The graphics are almost exactly the same as the coin-op's and the sound is the business. As far as I can tell, most of the hard-hitting sound effects from the coin-op are in there (including speech), all of the special moves are in there, all of the locations are in there - everything you could possibly wish for is present and correct. I must admit that until I'd played this version, I wasn't that much of a Street Fighter 2 fan but, since it's arrived in Amiga form, I've been hooked. The special moves are hard to pull off at first (although you can select one of the easier characters like Chun-Li or E. Honda to begin with) but after a bit of practice there's immense pleasure to be had when a successful manoeuvre is pulled off. In one-player mode SF 2's great but in two-player mode it's simply fantastic - if you've got any mates then make sure you've booked time off work or whatever because you're going to need it. It's hard to see how SF 2 could have been implemented any better on the Amiga. If you aren't short-sightedly pathetic and accept the fact that this wasn't ever going to be quite as good as the SNES (how could it have been?) then what you'll find here is the best Amiga beat-'em-up for a long, long time.



Leeds Utd Champions!

Well, they may have been the championees last season, but this year Wilko's Warriors are on much rockier ground. Can the official game fare better than the team it's based on? Probably not, reckons Gary Whitta.

If nothing else, LUC offers options that you might not normally find in some footy management games. You can take out insurance policies on your players, raise ticket prices, build new stands, follow the progress of the youth squad and gain access to an impressive array of statistics. If you can be bothered, that is.



The match itself is depicted by the words MIDFIELD and DEFENCE flicking across the screen to indicate vaguely what's happening on the pitch from one minute to the next. It's about as enlightening as watching Sky Soccer without the decoder card.

Phew, Leeds eh? They're a football team from Yorkshire all right. And not just any old football team from Yorkshire, but the current Premier League champions,no less. This is a state of affairs thatis unlikely to last another season, given the team's current form (knocked out of every Cup going and struggling in the League), which is why CDS has no doubt decided to get this game out on the streets while the Champions! tag still applies. Somehow, "Leeds United 12th Place" doesn't have quite the same ring.

But whatever bad medicine the boys from Elland Road may be experiencing (shame about Watford, eh lads? Ho-ho!), we shall brush aside in order to view this officially licenced game objectively. Spurning the trend of turning teams into action-based computer games (Manchester United, Liverpool and the forthcoming Arsenal), CDS has put the player in the shoes of Howard Wilkinson, Leeds manager, and given you the task of, well, managing Leeds back to the top. Unfortunately the FA seem to have made some kind of administrative cock-up - although Leeds were champions last season, in the game they find themselves languishing at the bottom of the fourth division! What's more, the Premier League is nowhere to be seen! Just what is going on here?

No matter. It's your job to get to the top of the First and win as many domestic and European titles as you can along the way. Jump to it, Wilko, and whatever you do, don't let that boy Cantona go at any price. Whoops, too late!

THE VERDICT

Well, at last Leeds United fans have got the game they deserve. That is to say that Leeds United Champions is an absolutely awful game. From beginning to end the playing experience is at best boring, at worst downright embarrassing. Even a cursory glance at the screenshots on this page should be enough to demonstrate how the game looks like something off a Spectrum magazine covertape from about three years ago. Truly, this is the worst presented game I have ever seen, hitting rock bottom when the game dumps into an AmigaDOS-type text screen to print the team stats after each match. Dear oh dear, what a mess. Well, I'm not going to clean it up. This game is just so bad I don't know where to begin. The problem with this is that the whole thing is so prehistoric, slow, clunky, amateur and downright annoying that there's absolutely no incentive to play the game at all. Some of the team names are even spelt incorrectly! Can you believe that? Sure, the game offers plenty of things to do, but so what if you win the double, the UEFA cup and every major title in Europe when your only reward is a pathetic text message? Some decent action on the pitch might have helped to alleviate the agony, but all you get is more text bouncing around the screen atop the worst crowd picture since the Arsenal mural. Oh, and there's no sound either. Not a blip. No, I'm sorry, but this game should be tried and executed for crimes against the Amiga. Even five years ago this would have been a well dodgy release. Now it's just a bad joke, no more sophisticated or rewarding than the original Football Manager, and that's saying something. I can't imagine that even the most die-hard Leeds supporter would be tempted to buy this, and even if they did, five minutes of playing it would surely be enough to make them jack it all in and go and support Spurs instead. Don't you even THINK about buying it.

Publisher: CDS
Developer: Tony Huggard

£25.99 Out Now

Keyboard/joystick/joypad

MEMORY	DISKS
1Mb	2

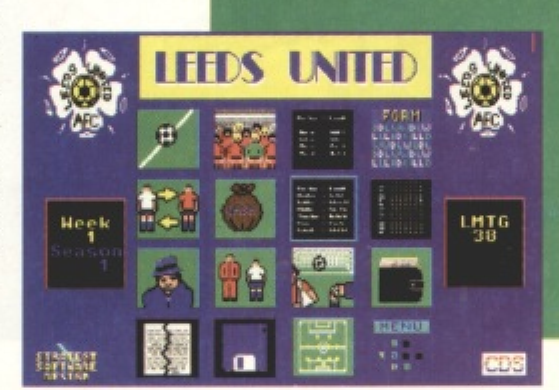
GRAPHICS 12%

SOUND 00%

PLAYABILITY 16%

LASTABILITY 12%

OVERALL 18%



As is standard practice with a management game, everything is controlled from an icon menu - from here you can do all the usual stuff, including squad selection, training, buying and selling players, tactics, financial matters... if a real football manager can do it so can you. Well, you can't get arrested in a vice den, but we're sure that'll be in the sequel. Strangely, however, there's no mouse or joystick control, and everything has to be done with the keyboard.



The latest in the long line of Ocean film tie-ins landed on Simon Byron's desk the other day. "Ah-ha," he said, "this'll be Cool World, then."I'll find out if it's hot or not...

COOL WORLD

Cool World, the film, is the 90s' answer to the hugely successful Who Framed Roger Rabbit? and uses the same stunning animation techniques to mix real film footage with cartoon graphics. It was unclear for some time as to whether us Brits would be given the chance to see Cool World on the big screen but a release date has now been set for Xmas and many of you may have enjoyed the film by the time you read this.

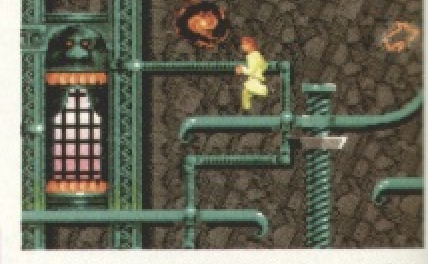
Cool World, the game, takes place in both the real world and the world they call 'Cool'. Harris, the hero, has to stop the mischievous Doodles from stealing objects from the real world and taking them to their 'natural' habitat. If too many articles are swapped between locations, the imbalance will become unmanageable and create a huge cosmic something-or-other and Harris will die.

Harris has in his possession a magical pen which he can use to shoot the Doodles with. This powerful BIC can also be employed as a vacuum cleaner to suck up the destroyed cartoon bods and thus remove them from the real world. With the action happening simultaneously in both locations, Harris must, in theory at least, constantly leap between the two dimensions using the handily placed Vortexes and maintain the cosmic balance for a set time limit. Easy or what?

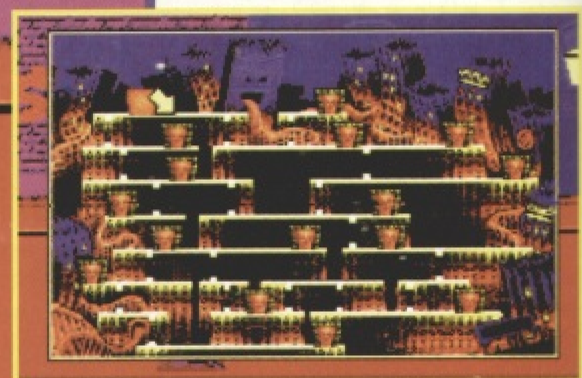


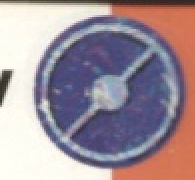
A pen may not sound hard but it sure packs a mean punch. The Doodles don't require much to be persuaded to clear off (one squirt of deadly ink of our hero's pen should do the trick). An interesting 'feature' rears its ugly head occasionally here; sometimes the purple dogs cannot be shot and roam the streets until they come into contact with you. That's fair, isn't it?

(Below) Before you get into the action proper you have to negotiate a series of interconnecting streets. If you shoot the Doodles with your pen, they explode to leave behind coins which can be collected and used to bribe your way in through the talking doors. It's an extremely easy part of the game - more so because if you touch the Doodles you don't actually lose energy but some of your coins. A map of the level can be called up by pressing 'M', as shown in the inset.



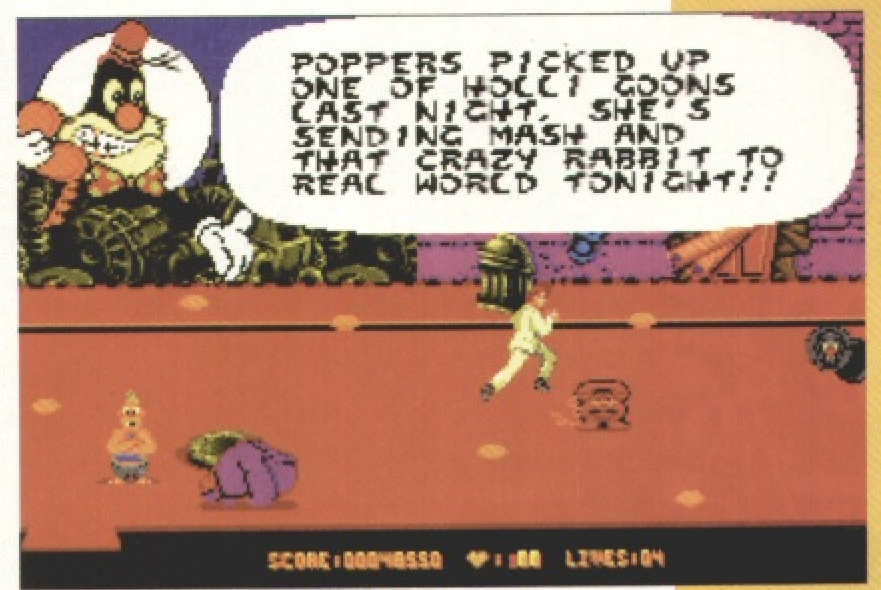
Here we are in Cool World. Lovely, isn't it? The swirling brown things are the vortexes that can be used to travel between the two locations. All you need to do is pull down on the 'stick when you're passing the vortex and after a brief moment you'll find yourself in the other world.







The bulging black bubble is a captured baddie. If you press and hold fire he'll be sucked into the pen and the timer will decrease by four seconds. You can also shoot the bubble to reveal a bonus, anything from an ink bottle to a hamburger but by doing so the time is increased. The choice, as they say, is yours.



Once you've completed a level it's back out onto the streets to collect some more dosh. A telephone will rush about and when you come into contact with him he will describe the next crime that the Doodles are going to attempt. This is all superfluous, really, as what they're doing is irrelevant - it's where they're doing it that counts.



If you let a Doodle roam free in the real world for too long he'll turn into a Nickel Baiter!!! These nasty creatures zoom about with scant regard for gravity, packing items in their gobs to take back to Cool World. They take a good few hits with the trusty pen to get rid of but, more often than not, the bonus they leave behind will be worth it.

Gratuitous pictures of the intro ahoy! If only for my own sake I've decided to include this piccy just because the cartoony Kim looks lovely. The intro begins with a series of grainy black and white animations depicting a pen falling from a table. The lid flies off, ink begins to drip out and a gorgeous pouting Kim begins to dance...

THE VERDICT

If you judged Cool World by its opening sequence it would be verging on the pervy. If you judged it by the opening level you wouldn't buy it. But if you judged it by the game as a whole then you'd have mixed reactions, as I have. I can see a good game in there, screaming to be let out, but an extremely average game is smothering it almost to the point of death. The switching between both worlds is a good idea but it isn't implemented particularly well and on the majority of levels you can get away with remaining in the real world and just picking off the Doodles as they enter. It would have been a lot better if there was an actual level objective instead of this 'hang in there until the timer runs out' business which, by definition, means things don't really get as frantic as they should have been. There's some sloppy programming in there as well - the screen slows down terribly when there'smore than a handful of sprites in view and the main character sometimes walks half way into a wall with his legs spinning wildly. It's not a terribly hard game either and with sixteen levels it's not going to tax you for a very long time. Overall, then, it's by no means an essential purchase but just very average and, as such, twenty six quid is an awful lot of money to be spending on a game of this quality. Try Lethal Weapon instead.

Publisher: Ocean
Developer: In-house

£25.99 Out Now

?/?/?

MEMORY	DISKS
1Mb	2

GRAPHICS	59%
SOUND	51%
PLAYABILITY	55%
LASTABILITY	56%
OVERALL	62%

COOL WORLD



KGB

Kevin Goes Bald, Kicking Great Birds, Kissing Good Bees, Kept Green Berries, Karen Gives Bl... Enough of this, Simon Byron is the only person who really knows what Virgin Games' K.G.B. stands for...



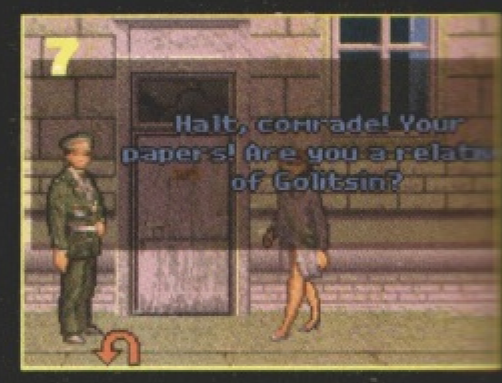
If you want to chat with people then feel free, there are loads of topics to discuss from the weather to women. Questions and responses are selected from the multiple-choice lists. Of course, if you've anything specific to enquire about, this is the place.

It's just my luck to get this one, you know. I can see that my fingers are going to be tired out by the end of this review what with all the Mr Unpronounceable-name people that populate the rough, tough world of the K.G.B. but, being the professional journo that I am, I will endeavour to overcome such obstacles and present a full and informative appraisal of the game that people in 'the know' are currently calling 'K.G.B.' (for reasons that are classified).

The K.G.B. was one of the most powerful and feared organisations in the world and their 'methods' were unique to say the least. It has not been unknown for them to cut tongues out or bash blokes (or women, children, animals, flowers - even a few trees) around with a diverse set of weapons that include rubber hoses, truncheons, belts, boots, bottles and hot-plates (of the floral rimmed, bone china type, I'd guess). They are one of the most feared groups in the world and with methods of torture like that, I'm not surprised.

"But what has this all got to do with me?" I hear you all ask (poetic licence, I know). Well, you are Captain Maksim Rukov, a newly-appointed member of a sub-branch of the KGB entitled 'Department P'. Your super-hard boss, Vovlov, packs you off to investigate the death of Golitsin, an ex-KGB member himself. With the strict order to "Present your report at six o'clock", you set off into the cold world of Communist Russia...

Golitsin's sister will soon appear (inset) so take her inside and question her. When you've finished gleaning information, tell her to leave and she'll hand you an audio cassette. If you know how these things work (and I'm sure you do) it'll be obvious what you need to do to listen to the tape.

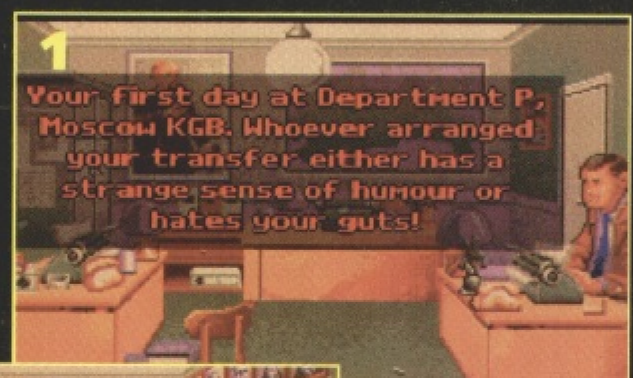


Having heard the mysterious info, pop over to Uncle Vanya's (don't talk or attempt to kiss Yegor because he's had his tongue removed) and pick up the American dollars and civilian clothes from the drawer in your bedroom before returning to Department P. Tell Vovlov that you've listened to the tape and further quests will be revealed...



MISSION ACCOMPLISHED?

Most of the aspects of the game can be described by walking through the early stages of the game. This also doubles as a solution to the coverdisk demo we ran a couple of months back. What a stroke of luck, eh?

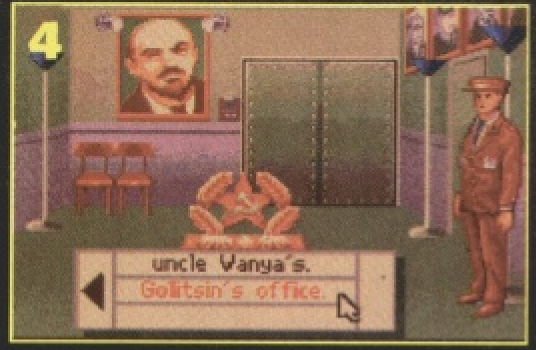


The game begins in your new office. There's not much to do or find here so it's best if you leave pretty sharpish and pop through the door on the right...

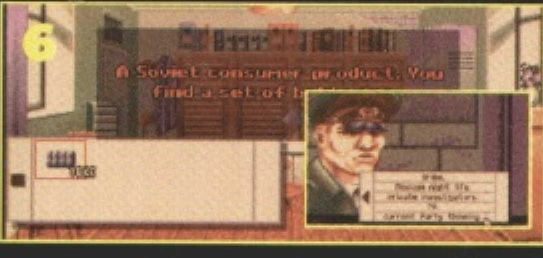


Once outside your office you'll meet this gruff guard who's not very talkative. If you try to leave the room (movement between rooms is achieved by just clicking on the door) Volvov will appear and summon you into his office...

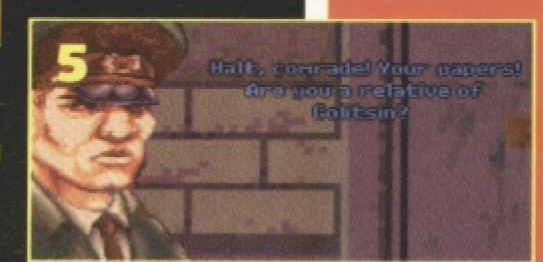
Volvov isn't the nicest of bosses to work for - he could do with a course on people management for a start - but being the new boy you'll have to listen to what he's got to say. He's also very time conscious so pay attention to the deadline he gives you.



When you leave Department P's offices a menu will appear from which you can select your destination. This list grows as you learn more locations during the game but at the moment you can only travel to Uncle Vanya's or Golitsin's office. Now, where are you supposed to go?



This guard won't let you in unless you show him your papers. You're already carrying them in your inventory so hand him the documents and step inside.



Once inside Golitsin's you should pick up all the available objects (don't forget to check out the radio) and attempt to open the drawer. Unfortunately you'll discover that it's locked and the key is nowhere to be seen. Perhaps you should ask somebody for it? If you do manage to obtain the key then you'll find a few handy items which are essential to your progress.

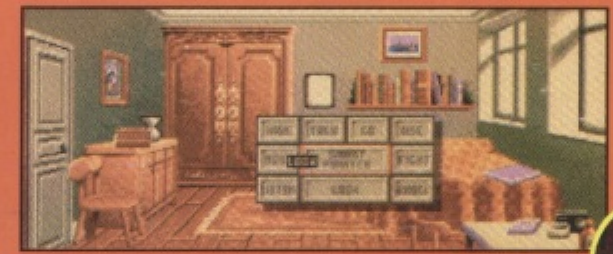
THE VERDICT

Before we start I'd just like to say that the music, groovy as it is, is the most un-KGB-ish collection of crotchets and quavers that you could ever imagine (it's changed from the coverdisk demo a couple of months back). Initially it's quite appealing but I bet that most monitors will be running with the volume down low within five minutes of play. Apart from this, though, the hard-edged world of the Soviet Secret Police is portrayed extremely well and the text descriptions are sometimes quite shocking. Whilst this could make it a depressing game to play, Cryo have injected plenty of dark humour into the game which, surprisingly, adds a great deal to the gameplay instead of detracting as you might think. A special mention must also go to the intelligent mouse-pointer which makes light work of all the object manipulation and general adventuring. The way that the various commands can be called up so that they always appear under the current position of the cursor is also excellent and this ease-of-use is a boon, especially considering the amount of interacting you need to do. The adventure itself is huge (to say the least) and the only reservation I have about it is that it is, on occasions, very time sensitive. Sometimes it is very easy to miss appointments and subsequently mess up a particular aspect of the adventure. Just a tiny gripe, though, as I'm sure that if you're after a mature, humorous adventure then K.G.B will fit the bill more than nicely.





The interface in KGB is very easy to use and all options are available via the mouse. Conversations (right) are conducted by choosing topics from a pop-up menu and all 'actions' can be called up and selected with a simple click of the right mouse button (below right).



This time, it's hiding in the most terrifying place of all... your Amiga! Gary Whitta baldly goes where no man, etc, etc.

And about time too. No, I'm not referring to the lateness of this particular game (although it has taken its time in coming) but to the fact that this is the first time Amiga owners have been treated to an offical Alien game. It's all the fault of the films, of course. When the original Alien appeared in 1979, the ZX Spectrum was still but a glimmer in Clive Sinclair's eye, and when Aliens followed in 1986 the only licensed games were 8-bit versions because the ST and Amiga were, at the time, expensive luxuries for computer fatcats. So, everyone's had to wait the long time that's become customary with Alien sequels for the third movie to surface to get their share of Alien-based game action.

Shame about the film, though. The only person to give it a decent review was Ken Livingstone, and that probably says more about him than it does about the movie. Let's be honest, it's pretty shoddy stuff, isn't it? The sort of film where you wished you'd done what all your friends told you to and waited for the video to come out.

But enough of this - we're here to talk about the game. Given the rather limiting constraints of the script (no weapons, only one alien, bald heads all over the shop), developers Probe have taken some necessary artistic licence with this adaptation. So, while the player controls Ripley and she is indeed bald, she now comes armed with an armoury of futuristic weaponry and an entire legion of aliens to battle against. It's not exactly faithful to the film, but then again would you want it to be?

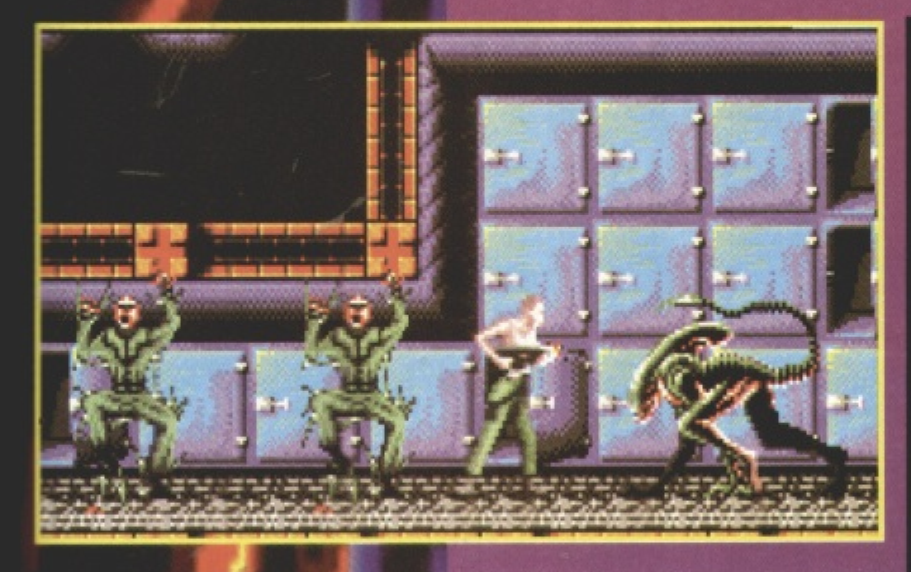
The film's moody setting on the Fury prison planet has been interpreted here, hardly surprisingly, as a cavernous network of platforms, ladders and tunnels in which the player, as shaven-haired Ripley, dashes about in search of human survivors. The objective for each stage, played out against a strict time limit, is to locate and release (by touching them) a set amount of humans who have been stuck to the walls with alien flob, then to escape via the exit door that leads to the next mission.



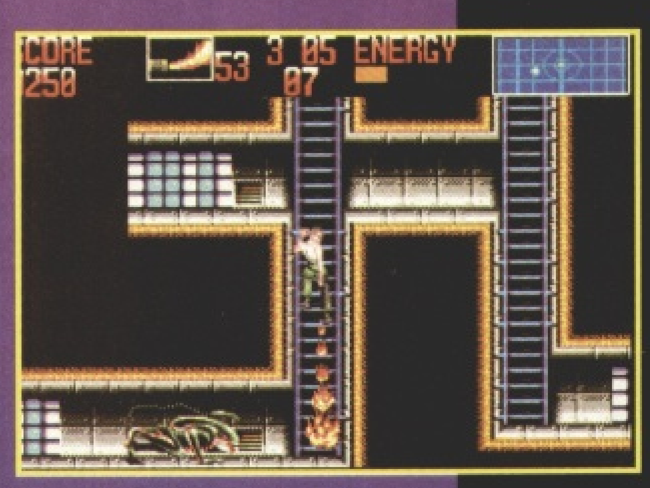
ALIEN³

Unlike the film, Ripley has an impressive arsenal with which to defend herself, including the second film's M41A pulse rifle, a flamethrower, a rocket launcher and a handful of grenades. Supplies are limited to 99 units of ammo for each weapon, but can be topped up by... you guessed it... picking up crates that have been conveniently left around the colony. A natural athlete, Ripley can shoot at the slimy suckers while crawling through tunnels and climbing ladders, and also aim her shots up or down to knock out those inconveniently-placed enemies. What a girl!





The aliens themselves are in no short supply, attacking at every available opportunity, often with little or no warning. A radar scanner shows position of aliens and humans in the immediate vicinity - a feature which comes in very handy. It's best to let rip on the first sight of alien movement, as the hardy little devils take quite a few hits to kill. Ripley's energy is depleted each time she's jumped on by an alien (phwoar!) but she can top up her vitality by finding medikits around the place.



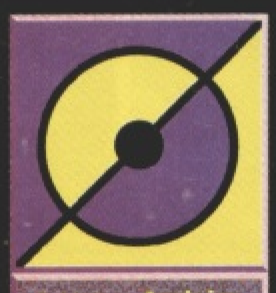
A typical level or stage consists of large platform-based areas where the hostages are being held, and claushrophobic duct networks that link them together. Ripley travels from area to area by crawling and climbing through these grotty tunnels, which also happen to be inhabited by the overgrown creepy-crawlies. To add to the tension, some tunnel areas are blacked out, becoming illuminated only when Ripley plucks up enough bottle to enter.



Phew! This prison planet is a bit treacherous. Never mind about all these aliens climbing up the walls and dropping down from the ceiling, there's plenty of other perils to worry about. Falling too far can be fatal, as can coming into contact with any of the big fans that ventilate the complex - remember in the film where that geezer got sliced to bits?

THE VERDICT

Hmmm. The most notable thing about Alien 3 is that you probably wouldn't know it was based on the film if it didn't say so on the box, because the designers have so obviously ditched 99% of the film material to concentrate on doing their own thing. Given the limitations of the movie this is no bad thing, but it does make you wonder if we're experiencing a serious lack of originality in the film licence genre at the moment. Forgetting the film connection and concentrating on the game, though, Alien 3 is a competent blaster cum arcade adventure. It moves at a decent rate, offers plenty of pyrotechnical treats and, in general, feels good. The problem is that it's a trifle unfair at times, mainly because of the Aliens' irritating tendency to leap out at you with little or no warning - even the scanner doesn't help much in this respect. The problem is that they move so fast, it's often difficult to blast them before they're on top of you. It's nice to have a choice of weaponry, but none of them are radically different. Does it matter if you kill an aliens with bullets or fire? Not really - the only time there's any need to switch is when your current weapon is low on ammo. It would have been nice to have some more forgiving player control in the tunnel sections too. Moving around can be a pain, and it's here that the alien attacks are at their most annoying, sometimes giving the player no chance to defend himself. The fact is, though, that none of these faults render the game unplayable. Most of the time it's enjoyable enough, but you never really get that "What's around the next corner?" feeling of tension you'd expect from an Alien game. Forget about the film - if you're after an Alien 3 game, you'll not find it here. What you will find is an above-average action game that won't turn many heads but is worth a look never-the-less.



Publisher: Acclaim
Developer: Probe

£25.99 Out Now

Keyboard/joystick/joypad

MEMORY	DISKS
512K	2

GRAPHICS 64%

SOUND 70%

PLAYABILITY 74%

LASTABILITY 70%

OVERALL 74%

ROBOSPORT



THE VERDICT

"Yeuch!" That was my immediate reaction to RoboSport. If my years in the games-reviewing business have taught me anything it's that any game that runs in Workbench is 99% certain to be a pile of old doggy doo-doo. Fortunately, RoboSport proved to be in that tiny 1% of games that aren't... Mind you, not that you'd think that was going to be the case from the graphics and sound as both are poor, especially the latter, and the use of the bog-standard Amiga font throughout the game conspires to make it look like a very amateurish affair. It's likely that the typical gamer will be so repulsed by the terrible front end that they'll not be inspired to venture into the game beneath, which is a big pity as it's good fun. Thanks to a superb beginners tutorial in the manual it's easy to get to grips with the excellent droid control system very quickly. The tension and suspense generated by the synchronised turn system is brilliant, and this nail-biting atmos is heightened by the fact that as the turn is generated by the computer (which takes a short while) you can hear the shots and explosions as they happen but not see them... until you watch the playback. Also I would've have preferred the droids and backgrounds to have a 'harder' look - the cute style just doesn't seem to fit - but don't let this or the (very) rough edges put you off what is one of the better fun strategy games on Amiga.

Ocean's RoboSport looks like a PD game, sounds like a PD game and feels like a PD game but that didn't put off brave boy Davey Upchurch!

Ocean have been a bit quiet about RoboSport, the latest from Sim City/Earth creators Maxis. Indeed, until the fully-boxed and finished copy plopped onto my desk I hadn't seen anything about the game at all, bar a few snippets of pre-release news a few months back. Normally this lack of fanfare for a game's release implies an embarrassing duffer, but there's nothing to be ashamed about with RoboSport; despite lack-lustre aesthetics it's not at all bad.

It's a strategy/wargame, with the player competing against a maximum of four human- or computer-controlled enemy teams. Every turn, the player gives orders to his squad of battle-hardened droids, directing them around the game 'arena' and into battle. Points are awarded to the combatants depending on their performance and specific game tasks completed and the player with the highest tally is crowned victorious - it's not always the last team left standing which wins, although it usually is!

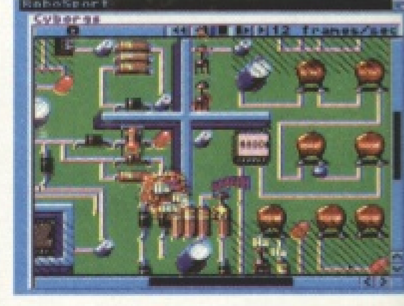
There's a huge number of options, allowing you to vary combat scenarios, game complexity, arena terrain, droid weapons... Maxis claim there are over 2100 games to try out. If you (ever) get bored of all the preset games you can even design your own customised ones!



Each turn the droids are directed around the battlefield using a point-n'-click interface called 'See++' (sad programming types will get the, ahem, 'joke'). Apart from simply moving the droids from A to B, the player can also make them crouch (although this limits their movement), scan the area and fire on any targets that happen to come within range, aim and fire on specific targets and so on. Although a bit bewildering at first, in use it proves to be an easier and friendlier system than it initially seems.



Once all the teams have been given their orders, the turn is generated and the player can sit back and watch as the action is played out. Because the player has to base his orders on info about the enemy positions dating from the end of the last turn, this part of the game can be nerve-wracking, especially when you see your droids dumbly wandering toward an enemy ambush with you totally incapable of intervening...



There are five different game types to sample, each with their own victory conditions: Survival (be the player with the last droid standing on the battlefield); Treasure Hunt (like Survival, except there are bonus-awarding 'coins' to find); Capture The Flag (kidnap the enemy's standard while defending your own); Hostage (like Capture The Flag, except you have to rescue a captured droid and if the Hostage is killed during the attempt there's a heavy penalty to pay); and Baseball (be the first to get your droids onto all the 'bases' scattered around the arena).

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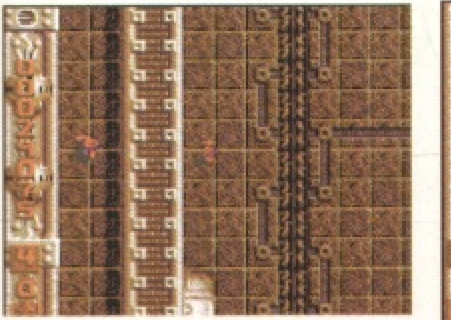
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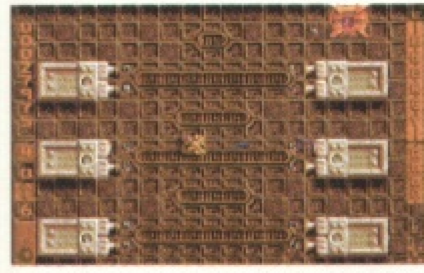
Oh dear. Prototype droids in an underground robotics research lab are running amok, killing scientists, smashing walls and generally damaging the furniture. Send in Upchurch to sort the situation out!

Way back in the dawn of computer gaming, there was a rather excellent little arcade coin-op by the name of Robotron 2084. From Williams, the people who brought you Defender, the game was a simple but highly addictive shoot-'em-up set in a barren single-screen arena, starring a hero with a big gun (hooray!), a gaggle of shambling humans begging to be rescued and a seemingly-endless supply of blastable droids. The aim was refreshingly simple - stay alive long enough to get onto the next level...

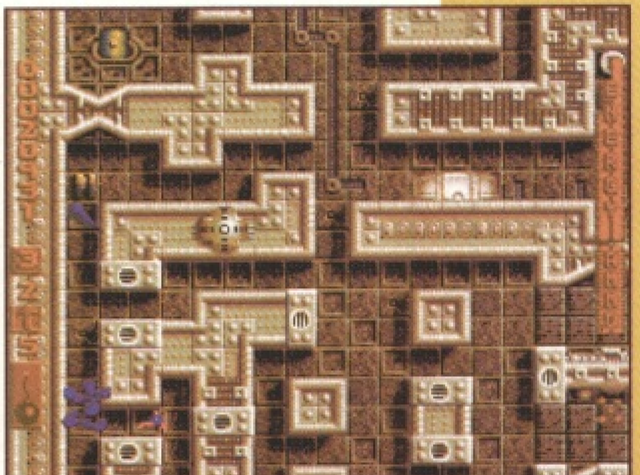
Now imagine this basic but winning formula tarted up but sadly diluted by the addition of the typical trappings of a 90s game, i.e. fifty-frames-per-second scrolling maps to explore, switches to press, power-ups to collect and - damn it all! - a plot, then you have, in a not-so-compact nutshell, Cytron.



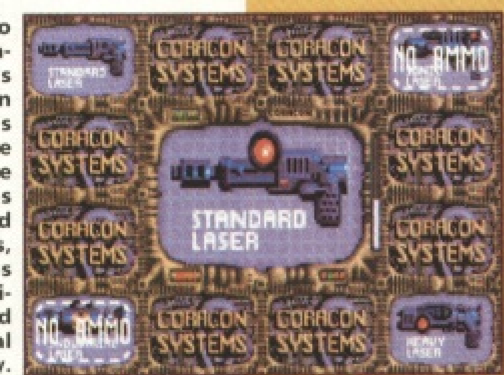
Each game level consists of a small number of station floors connected by transporters. The player's aim is simply to find all the stranded scientists wandering around and rescue them (by running them over - which is a funny way of rescuing people, if you ask me). Once all the scientists have been found the transporter to the next level opens up. Time is of the essence - not only will the rogue droids kill the scientists if they find them first but also, more worryingly, the whole level is primed to self-destruct.



Later levels introduce switches which activate and deactivate forcefield walls. These really cause problems on the levels which force Cyt and Ron to split up, where switches in Cyt's part of the complex may affect walls in Ron's area, and vice versa.. It can all get very, very confusing...



Some of the game's 'tighter' situations require the player to split Cytron into its two individual but weaker components, Cyt and - you guessed it - Ron. The player can then switch to and fro between Cyt and Ron with a tap of the spacebar. Of the two, Cyt is the nippier but it can only use the weaker laser weapons, while trundling Ron is limited to lobbing out a variety of short-range but highly-powerful grenades.



By logging onto the research station's terminals the player can change Cytron's weapon, reroute energy from the battery reserves to top up Cyt and Ron's shields, access floor maps (to locate the scientists) and find out the general status of play.

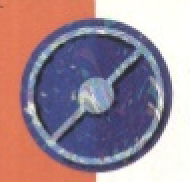


THE VERDICT

Although I'm loathe to admit it, there's nothing that wrong with Cytron that an injection of decent graphics wouldn't have cured. Yeah, yeah, I know - good graphics don't make a good game but, let's be honest, they help, don't they? Cytron just looks so drab and depressing. I mean, take the explosions - couldn't they find a better colour than boring (and totally inappropriate) blue?

After a couple of levels it quite gets you down. The game itself is fine. It's not quite the Paradroid beater that the press releases implied - it's nowhere near polished or clever enough to be that - but the action's fast and furious and the strategy element is good (having to split up the Cytron tank to negotiate the narrow corridors is a nice idea). Cytron's not that hard - you can simply avoid the enemy droids, rescue the humans and get out if you want, though the later levels do tend to force you into combat - but get caught in crossfire and it's very easy to lose your one life frustratingly quickly. Cytron isn't going to be topping anyone's Xmas list, but it's a pleasant-enough little time waster.





Simon Byron's mum wouldn't exactly describe him as a tearaway - she'd use something much stronger, probably swear-words. What do parents know, anyway? Nothing, that's what. And I'll tell you another thing... (Just write the review - Ed.)

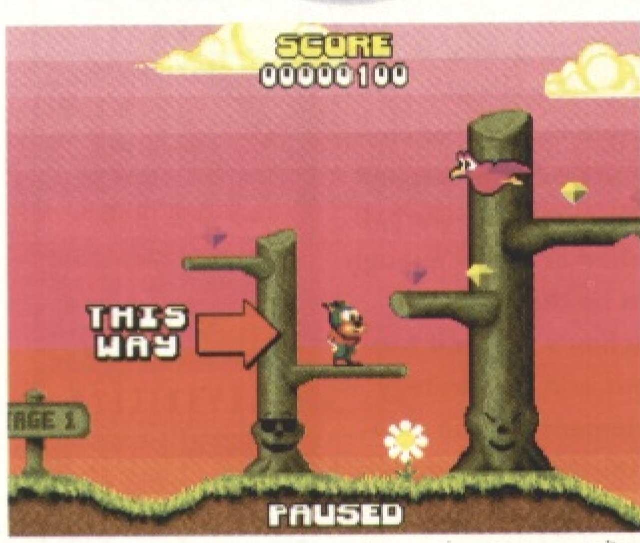
Good old British Bulldogs, that's what I say. If it wasn't for those lovable creatures there would be a generation of thugs with other assorted animals tattooed on their biceps or foreheads. I wonder why the British chose the bulldog as a symbol of patriotism, anyway. What was wrong with a bat or Anthea Turner? I'd certainly have both those permanently engraved on my skin, no worries. Anyway, I digress.

Tearaway Thomas is a bulldog and a rather cute one at that, thank goodness. He's been charged with the task of appearing in an all-new unlicensed platform game which will, the marketing geezers at Global Software hope, become as successful as that bloody hedgehog and that thick plumber. Thomas has found himself, like you do, in a strange new world from which he can only escape by collecting a set amount of gems and making his way to the exit point. Each level has a strict time limit and a number of nasties and Tom must battle his way through fifty of these levels in his journey from Woodland to Futureworld.

The game's hype has been conspicuous by its absence - there simply hasn't been any. This could be considered as a point in Tearaway's favour or look as though the software company is embarrassed by its new game. Whatever it is, it's a strange game, and no mistake. Let's find out why, shall we

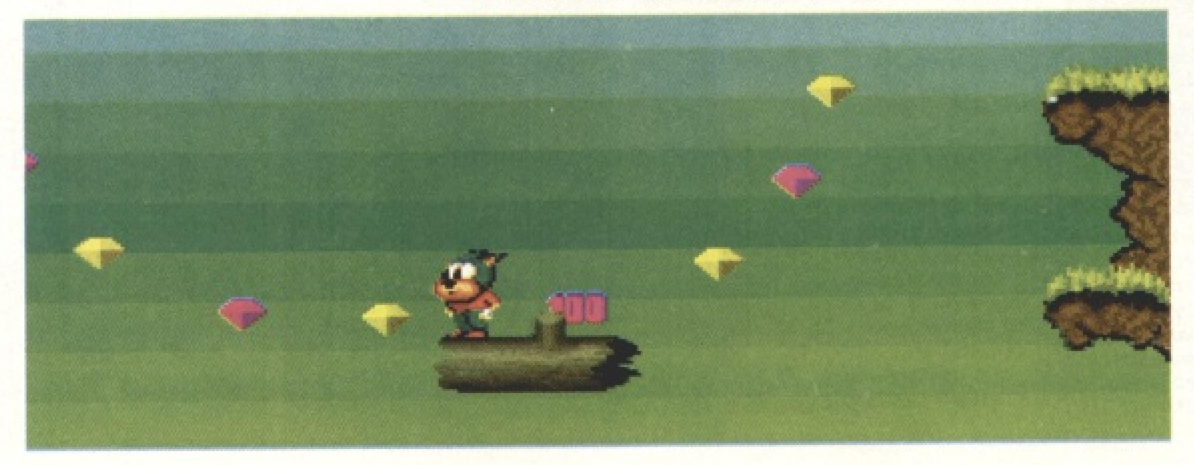


TEARAWAY THOMAS

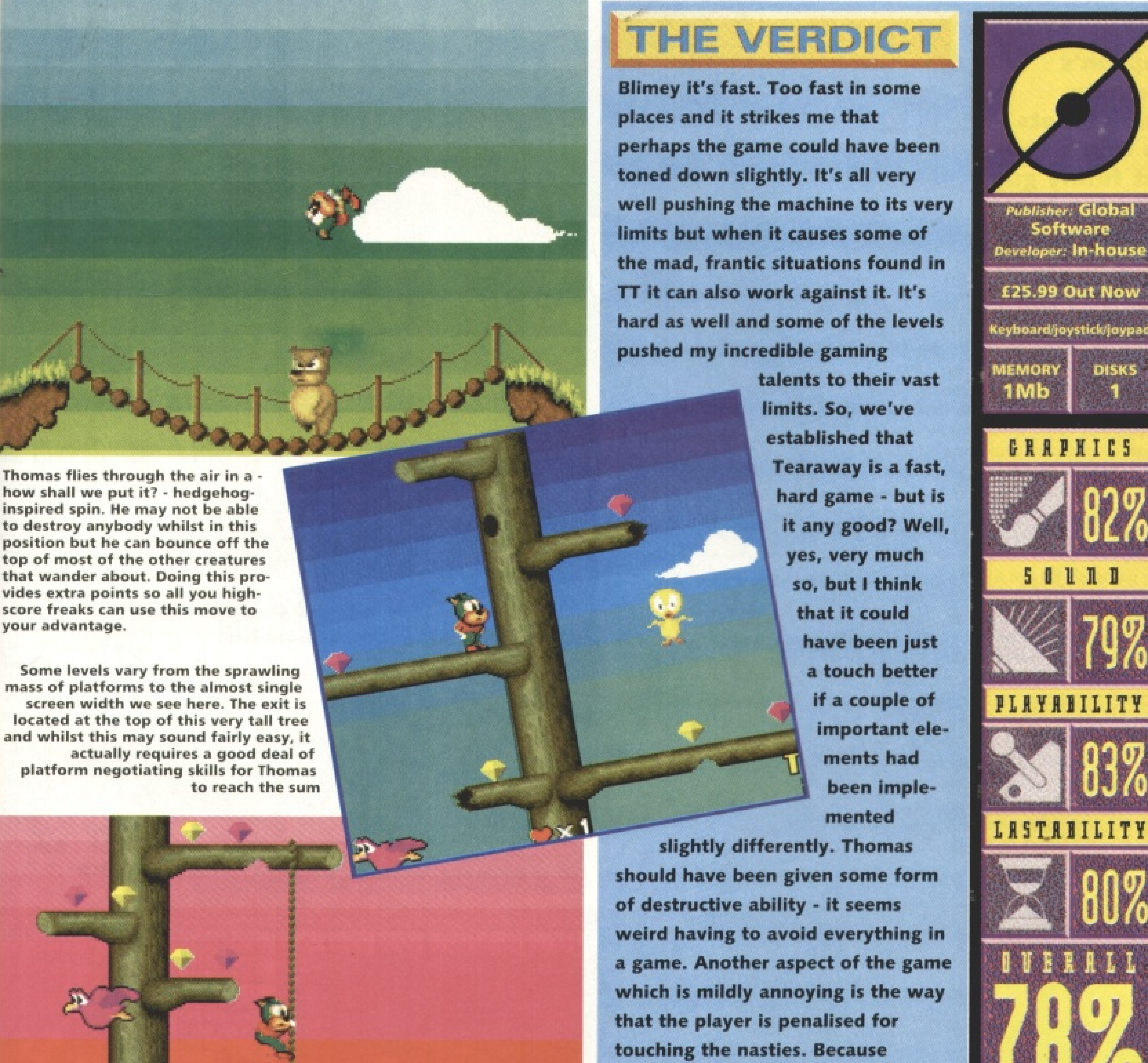


These helpful red arrows pop up occasionally to nudge you in the right direction, so there isn't much chance to get lost. The purple birds, although cute, are deadly and cannot be destroyed due to Thomas' complete lack of destructive ability so it looks as though he'll have to tread carefully during his trek.

(Above) The exit remains nailed up until the stated amount of gems have been collected. There are often more gems on the level than you actually need with the percentage required increasing as the game wears on. Once a sufficient amount has been collected, a message will inform you that the exit is open and you can either make your way straight there or go for extra points.



You don't have to walk everywhere in Thomas' colourful land. These swinging platforms provide ideal transport from A to B with the minimum of fuss. As the player always has control over the bulldog even when he's leaping or spinning through the air, jumping onto them is a lot easier than it actually looks.



Thomas flies through the air in a - how shall we put it? - hedgehog-inspired spin. He may not be able to destroy anybody whilst in this position but he can bounce off the top of most of the other creatures that wander about. Doing this provides extra points so all you high-score freaks can use this move to your advantage.

Some levels vary from the sprawling mass of platforms to the almost single screen width we see here. The exit is located at the top of this very tall tree and whilst this may sound fairly easy, it actually requires a good deal of platform negotiating skills for Thomas to reach the sum

As well as running and standing on moving platforms, Thomas can climb as well as Chris Bonnington. There are many of these ropes hanging around the place and it is surprisingly easy to leap on and off them. A good job, really, as, more often than not, you'll find loads of extra birds around these ropes, just waiting to attack you.

When the Shamen sang 'Bees are good' they obviously hadn't played Tearaway Thomas! These stripy creatures flit about with alarming speed, constantly homing in on you. They are the hardest creatures to avoid that I have come across - perhaps too hard - as it is almost impossible to avoid getting struck by them more than once.

THE VERDICT

Blimey it's fast. Too fast in some places and it strikes me that perhaps the game could have been toned down slightly. It's all very well pushing the machine to its very limits but when it causes some of the mad, frantic situations found in TT it can also work against it. It's hard as well and some of the levels pushed my incredible gaming talents to their vast limits. So, we've established that Tearaway is a fast, hard game - but is it any good? Well, yes, very much so, but I think that it could have been just a touch better if a couple of important elements had been implemented slightly differently. Thomas should have been given some form of destructive ability - it seems weird having to avoid everything in a game. Another aspect of the game which is mildly annoying is the way that the player is penalised for touching the nasties. Because Tearaway Thomas is so time sensitive - the harshest punishment is the period of time where Thomas looks stunned whilst the seconds tick away. This is all well and good but, on occasions, he gets stuck between two fiends and just as he is about to get up is struck again. Aside from those two grumbles, though, TT is a tough, enjoyable game which really does achieve what it sets out to be - namely a fast, playable platform game with no overly-fancy bells or whistles.

Publisher: Global Software
Developer: In-house

£25.99 Out Now

Keyboard/joystick/joypad

MEMORY	DISKS
1Mb	1

GRAPHICS	82%
SOUND	79%
PLAYABILITY	83%
LASTABILITY	80%
OVERALL	78%

TEARAWAY THOMAS

KRUSTY'S SUPER FUNHOUSE

Bart Simpson's favourite Krusty meets The One's resident funny guy David Upchurch in a titanic Klash of the Klowns!

"Hiiiiii Kids! Who do you love?" Krusty's catchphrases will be well known to anyone who's even remotely familiar with The Simpsons. The comical clown is Springfield kiddie TV's most popular celeb who happily abuses his position of trust by having a cynical finger in just about every tacky merchandising pie going, from Krusty Burgers through Krusty Dolls to Krusty Summer Camps. Just the sort of wholesome character to be hero of a cutesy arcade game, eh?

The game is a bit like a sprawling version of Troddlers, with heavier emphasis placed on the platform-y aspects of the game than Storm's arcade puzzler (this was a console game first, after all, so there's got to be some platforms in there somewhere). A plague of rats are causing havoc in the Funhouse so Krusty has to enter each of its many rooms and, using the blocks, springs, pots and fans lying around, coax the rascally rodents to a rat masher.

Once all the rats are disposed of in a given area of the Funhouse complex, the door to the next opens up, except with more devious puzzles and precarious platform arrangements. Get the idea? Good, then I'll begin...

You can't complete a level (and thus open up further rat-infested areas of Krusty's Funhouse) until you've found a way to open these special doors with the golden locks. And the only way to do that is to successfully 'complete' all the other rooms in the area. 'Completing' a level doesn't always mean just getting rid of all the rats - there may also be secret rooms you've got to explore as well.

It's not too far into the game before you start encountering pipes. If the rats walk into one they'll get sucked around its bends and twists and thrown out of the other end. Suffice to say they can prove very useful at times in getting the rats to the masher. However, the pipes may need some fixing before they'll take the rats to where you want them to go - pipe sections can be picked up and dropped down to achieve this.

Krusty starts the proceedings with a happy "Hiiiii Kids!" but how soon the laughter turns to tears if he fails to get rid of all the rats!

By zapping the crumbly bricks with a purple-blob weapon the rats are released from the pen- but make sure you've got their path to the masher properly set up before you do so...

These birds fly slowly left and right, dropping deadly droppings on poor Krusty's head. Any collisions with enemies or their missiles drain Krusty's energy and, although there's no energy bar, you can tell when Krusty's close to biting the big one as he'll puff and pant when standing still.

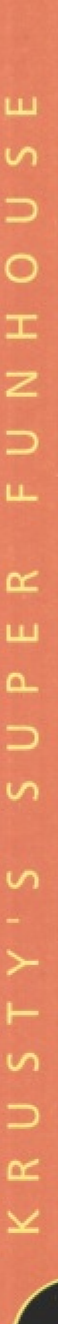
Here's the ever-vigilant Corporal Punishment, master of the masher. Depending on the level, you may see either Sideshow Mel, Homer or, of course, Bart manning the machine.

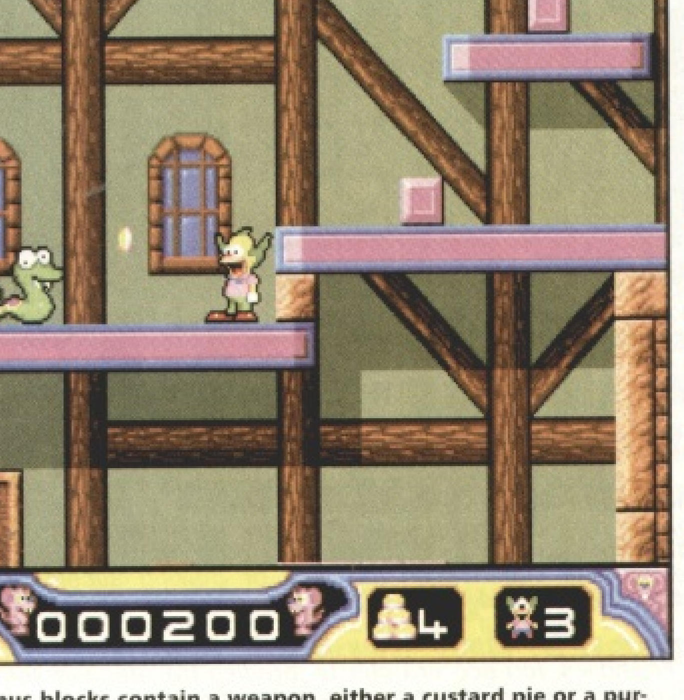
WHOA MAMA! A whole room from Level 4 of Krusty's rat-trapping adventures for you to peruse. Read and learn...

These jars above can be used to build steps up to the masher. However, they have the unfortunate side effect of trapping the first rat to walk over them (you can see the eyes of a trapped rat peeking out from the jar on the left). Krusty thus has to carry the jars around to the masher himself and release the rat with a quick kick...

Using these springy blocks, Krusty can be bounced right up to the ceiling. Like most objects the springs can be picked up and moved about to where they're needed at will.

This secret passageway is sealed off by a wall of crumbly blocks. Make sure you've got enough purple blobs left over after letting the rats out of the room at the top-left to open it up, otherwise you may have to do the level all over again.





Some purple bonus blocks contain a weapon, either a custard pie or a purple blob. The custard pies come in healthy sets of ten, but are pretty feeble - on the later levels it can take several pie hits to see off an enemy. The blobs come in limited clips of five but will bounce around wildly, blasting any monsters or destructible blocks in their path.

The most common type of block is this blue variety. All they do is provide a handy stepping stone for the rats to climb up to out-of-reach ledges or platforms. Other block types include purple ones (which contain bonuses), fans (which blow the rats around), springs (to bounce Krusty about) and jars (which can be used to trap the rats so that they can be carried about).



Purple bonus blocks! These can't be picked up, but a swift boot from Krusty's floppy-toed size 24s releases the goodies concealed inside. These can take the form of either a simple bonus-points item or a weapon, such as custard pies or the more-powerful purple blobs. More rarely they'll open a secret passageway elsewhere in the room or level.

Oh-oh! Rat in trouble! It's often best to get all the rats to the masher before exploring any possible secret rooms, otherwise you may end up with a rat in a dead end like here - there's no way the rat can be got back to the masher, so you might as well hit the 'Quit level' key now (and lose a life in the process).

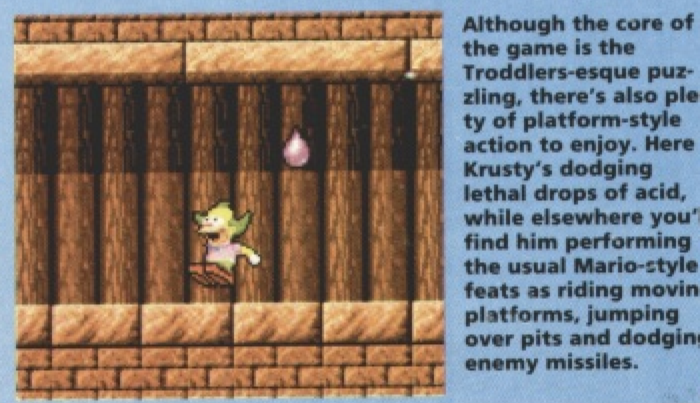
THE VERDICT

Games that are hybrids of gaming styles very rarely seem to work. Because the programmers are trying to cover more than one base the differing aspects of the game are invariably diluted, resulting in a mish-mash crossbreed that doesn't appeal to fans of either camp. Krusty's Super Funhouse, however, is the welcome exception to the rule. Yes, the puzzles are hardly comparable to those found in Lemmings or Troddlers and the platform action is far inferior to that in, say, The Addams Family or MacDonalds Land, but somehow Krusty's manages to be much more than the sum of its parts. It's simply great fun to play, and what more can you want from a game that that? Aspects of the game annoy, however. It would have been nice, for example, to have had some way of scanning a room to see what you have to do. It's also frustrating that when you re-enter a room because you missed a secret area you have to collect the rats again. The game's worst fault is that it's very unforgiving at times; make one mistake and you might as well hit the 'Quit' key right away. Still, these are small prices to pay for such an enjoyable game. It might get a bit repetitive, but that never stopped Lemmings being a smash hit, did it? The next time somebody asks "Who do you love?" now you know what to reply... "Krusty!"

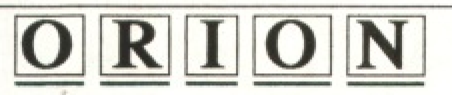
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Developer: Audiogenic
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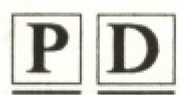
MEMORY	DISKS
512K	2

GRAPHICS	83%
SOUND	72%
PLAYABILITY	80%
LASTABILITY	85%
OVERALL	84%



Although the core of the game is the Troddlers-esque puzzling, there's also plenty of platform-style action to enjoy. Here Krusty's dodging lethal drops of acid, while elsewhere you'll find him performing the usual Mario-style feats as riding moving platforms, jumping over pits and dodging enemy missiles.





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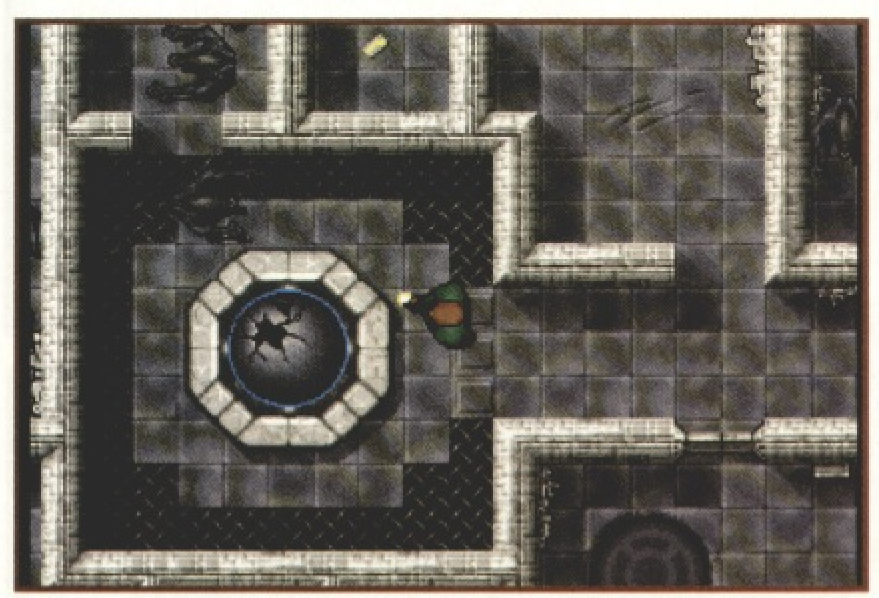
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ALIEN BREED '92 - SPECIAL EDITION

Team 17 £10.99

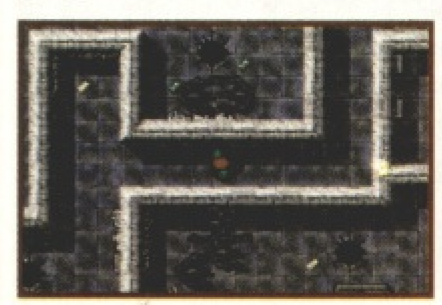
There's no doubting that Alien Breed captured the mood and feel of the Alien films better than any previous game, and that's including the official licences. A proper sequel is being coded as we speak but, as a treat for those of you who can't wait, Team 17 have released Alien Breed '92. The original game was criticised for only having six (albeit fairly huge) levels with not much variation between them. This Special Edition remedies that situation by providing twelve all-new levels to explore.

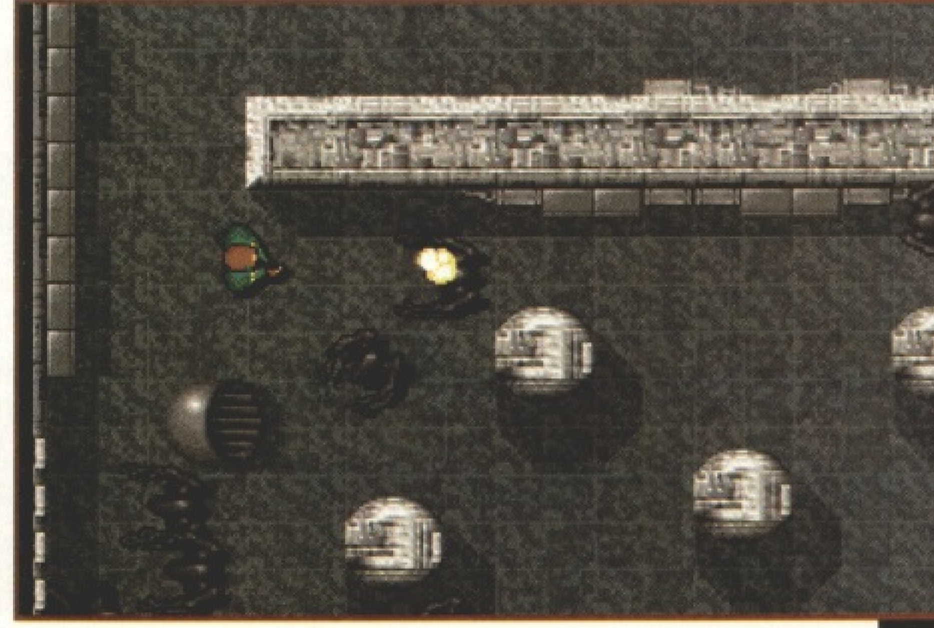
The gameplay is pretty much unchanged and the power-up weapons are the same but there are a few new features which are extremely welcome. The first of these is the 'Share Credits' option, which allows players in two-player mode to share a bank and removes the need for all that frantic trying-to-collect-the-credits-before-the-other-player-does malarkey (although some people prefer these argument-provoking features).

Another notable improvement is the introduction of passwords which allows players to jump back into the game almost at the point where they left off. In addition, locked doors can now be opened with a heavy blast from the gun and consoles are accessed by tapping the spacebar instead of fire, avoiding the infuriating situation in the original where you kept logging on by accident. Smart!

Should you buy the Special Edition if you've already purchased the original? Well, £10.99 is not an unreasonable asking price and the new levels are certainly challenging, so I'd say "Yes". If you didn't pick up Alien Breed the first time around then clear off and buy this Special Edition now.

OVERALL: 88%







WHAT'S NEW IN BUDGETLAND?

...Unfortunately Slicks, the new overhead racing game from the Codemasters, has been delayed "somewhat" and has now been put back until mid-March so those of you who have been looking forward to a review in this issue are going to be sadly disappointed. Never mind...

•

...Good news for all you Dave Upchurch-like gamers out there. Our sad Ed exploded with joy when I told him that one of his favourite games, namely Paradroid '90, will be released "shortly" on the Touchdown label, priced £9.99. I hope the same fate doesn't befall you lot...

•

...Rumour has it that it really won't be too long before The Secret of Monkey Island will be released on budget, possible by March. Start saving those pennies...

•

...It's time to welcome a new budget label into our bosoms, so hello 'Global Software'. This publisher will be releasing all of Demonware's old titles such as Gem'X and The Power for the snip price of £7.99. Unfortunately these arrived just too late to be included this month but, as I say every month, watch out for full reviews in the next issue...

•

...Although this is beginning to look like a Codemasters press release, more news has emerged from the Warwickshire-based budget kings. It seems that the long-awaited Quatro Firepower four-game pack will finally be released in February. It's only been delayed for a year, you know...



CHEAPOS!

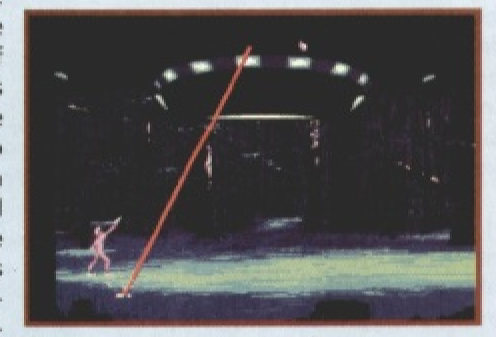


FUTURE WARS Kixx XL £12.99

Future Wars is an arcade adventure from along that well-trodden Monkey Island path. While doing some seemingly-harmless window cleaning, the hero of the game - controlled, naturally, by you - discovers a porthole to another time which he decides to enter (like you do). The plot then sprawls across a number of different time zones as a massive alien plot to take over the planet (which you must foil) is gradually revealed.

For a game originally released in 1989, Future Wars looks and sounds excellent. However, some of the puzzles may not suit everybody; there's quite a lot of the old 'idly scan your mouse pointer over the screen in the hope of hitting a pixel-sized object of interest' time-waster. Also, it's too easy to get stuck in a dead end because you didn't pick up a vital object earlier on.

But if there's one thing that realy lets Future Wars down it's the player interface. This is, perhaps, the only aspect of the game which hasn't stood the test of time particularly well as it's extremely fiddly to say the least. When compared to Kyrandia (I will stop going on about it one day), the control over the hero and the way he manipulates the various objects is crude and can actually hamper your puzzle solving.



As for the mark... Well, in my opinion it's a better adventure than last month's The Last Crusade which was given an impressive 90% so in theory Future Wars should score higher. However, because the player interface lets it down slightly it's going to get a lower mark, okay?

OVERALL: 88%



FLIMBO'S QUEST

Kixx £7.99

Dewdropland. Professor Franz Dandruff. Genetically Undesirable Mutants (GUMs). Hey, those wacky programmers are a crazy bunch of guys, aren't they? With a keen sense of humour like this they're wasted behind a keyboard - they should audition for a sitcom or something. Maybe if they concentrated more on their comic-acting abilities they wouldn't churn out distinctly average games like this...

What - Flimbo's Quest In Average Game Shocker? Yes, it's true. Although the game made everybody flip their lids when it was first released because it boasted 32-colour parallax scrolling, now it just seems okayish. It still looks fairly attractive, if a touch muddled on occasions, but the ho-hum gameplay is extremely linear and basically it all boils down to a platform-based shoot-'em-up in the end. It quickly becomes boring fending off the endless waves of tiny enemies (who all require at least three shots from the hero's limited-range shooter) and the platform element fails to stand up in its own right.

The slight tactical aspect to the game (whereby you have to deliver various articles to the shop to complete the level) adds spice but since all this entails is a load of boring backwards-and-a-forwards journeying it hardly helps matters much. There are many more decent games you could be spending your hard-scrounged cash on and Flimbo's Quest doesn't really stand out from the crowd enough to warrant a purchase.

OVERALL: 52%













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The Hit Squad £7.99

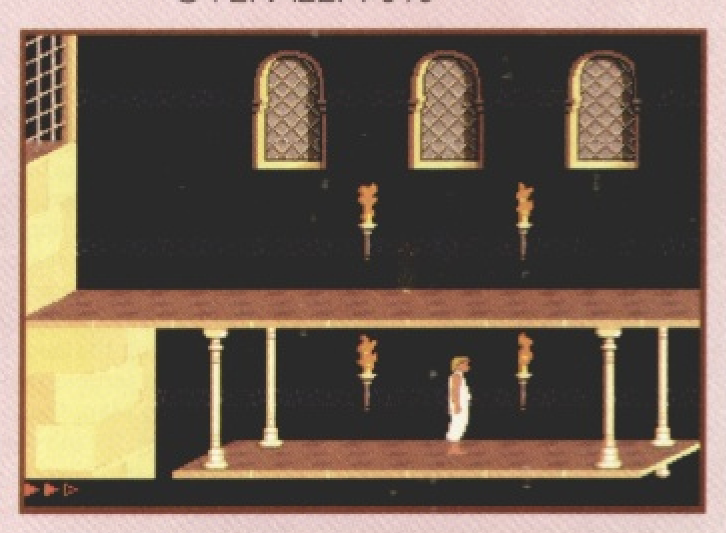
What a month for all you budget fans! When you think that you can pick up this, Future Wars and Alien Breed '92 - Special Edition for only slightly more than one full-price game, you can appreciate the way that the budget scene has improved recently.

Prince of Persia was originally released in 1990 (although you wouldn't be able to tell) and is, quite simply, a truly stunning game. It was one of the first games to use Rotoscoped animation on the sprites (where computer images are drawn over film footage) and it's rumoured that the hero is based on the author's brother, who spent hours leaping about all over the place in front of a camera. The result is some of the most fluid and lifelike movement yet seen in a computer game.

The game itself involves rescuing a Princess from the clutches of a mad Sultan. The one-hour time limit is by no means generous and helps maintain a tense feeling throughout the adventure. It's not very often that you actually feel nervous when playing a computer game but you'll get a vast amount of butterflies in your stomach when playing through Persia's many exciting set pieces.

Prince of Persia can be compared to Another World although this budget release is larger and far harder. It's a game that has got everything in it - sword-fighting, platforms, puzzles, gorgeous visuals and an unrivalled atmosphere and at £7.99 you'd be bloody stupid not to have it. BUY IT NOW!

OVERALL: 90%





BIGNOSE THE CAVEMAN

Codemasters £7.99

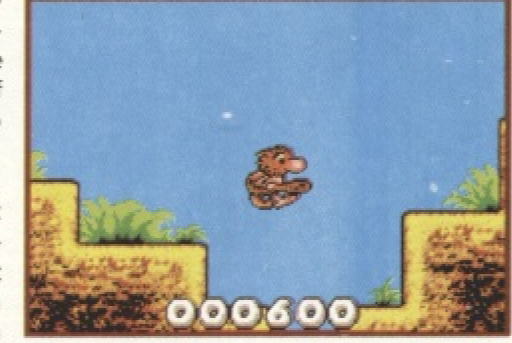
Bignose the Caveman is in a bit of bother - Thanksgiving is looming and he's got no grub to spread over the festive table. There's only one thing for it; he'll have to venture out into the horizontally scrolling levels, bash a few sprites with his trusty club and eventually clobber the biggest pterodactyl the world has ever seen.

If you're thinking that this isn't the most original game concept this side of Prehistorik then you'd be completely right. It seems as though this type of game has been kicking around since the real dinosaurs trod the sod and Bignose doesn't really add any thing new to the tried and tested formula.

The game starts off quite well with some groovy music but it looks as though it's overdosed on one of the most common game pills in existence - namely the presentation tablet. Screens reveal themselves by smoothly unrolling from the top of the screen which, although nice, just gets in the way of play. Sure, you can click past it but it still holds up the action annoyingly.

The game itself is nothing to write home about, it's just your standard no-frills platform game. It moves fairly well, looks adequate but the lack of in-game music gives the game an empty feel. It won't astound you in any way but it's a pleasant enough diversion all the same. Buy this if you already own all the top budget released this month.

OVERALL: 58%



CHEAPOS!





THE GRANDSLAM COLLECTION Grandslam £25.99

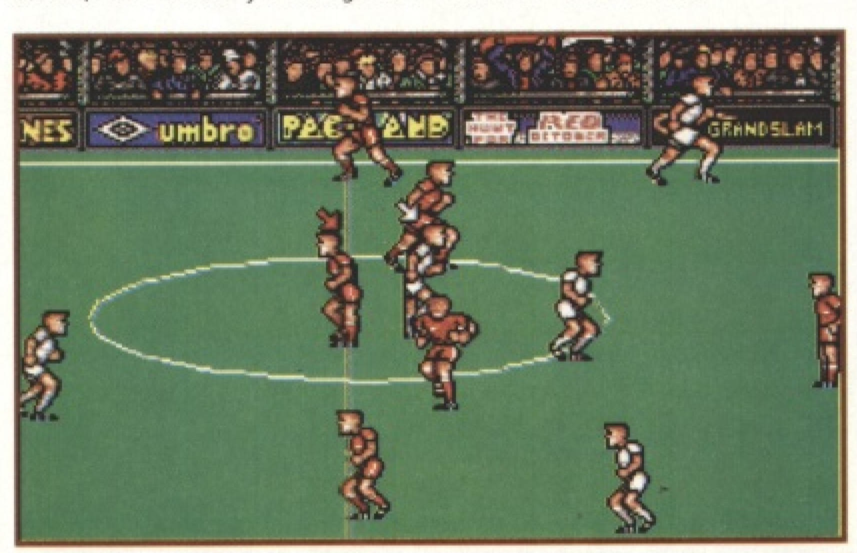
You know, people often do silly things around Christmas. When else could you get away with placing a feeble paper crown on your bonce without receiving a smack in the chops for being stupid? When else would you actually sit through the endless Only Fools and Horses repeats? Never, that's when.

And so we come to the Grandslam collection. This, too, seems to have been hit on the silly season, not because it contains ten games - blimey, that's roughly £2.59 each! - but because each and every one of these games is completely crap. Yes, £2.59 a game may seem a snip but when you consider that whilst I was sorting through this collection, Rob Carter (our bone-idle Art Editor) walked into the Games Room (probably desperate to play Sensisoccer) and remarked, in his soft Devon accent, "Is this PD?" you can gather what sort of standard we're talking about.

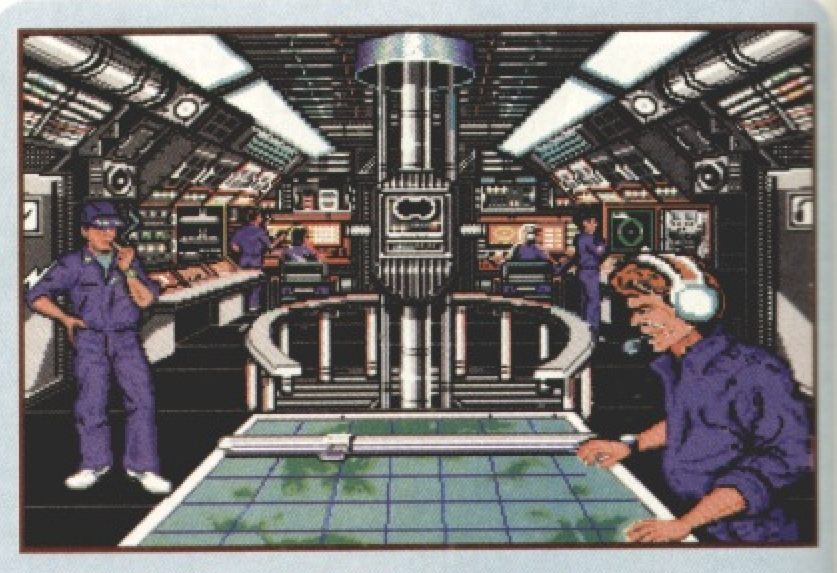
I know you're all wondering what delights are actually in this Christmas package so, for your information, I shall tell you. For your hard-earned cash you receive the horrible Hunt For Red October, the embarrassing England European Championship, the frustrating Flintstones, the shoddy Scramble Spirit, the laughable Leavin' Terramis, the terrible Trivia, the rubbish Running Man, the tacky Terry's Big Adventure, the (oh damn, I'm fast running out of 't' words), um, teaspoon-like Terramex and, finally, the eggy Espionage. Phew!

I, and I suspect you as well, would never ever play any of these games more than once and surely that is reason enough to steer well clear of this dire compilation.

OVERALL: 18%

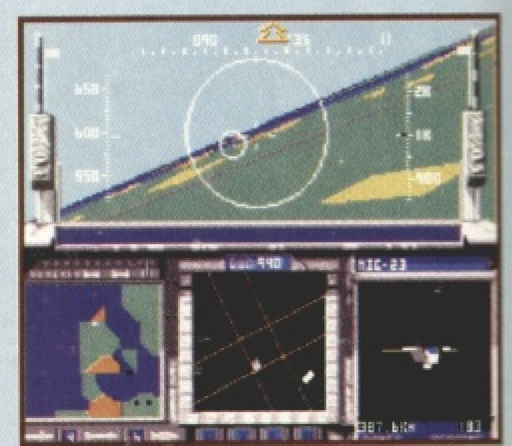




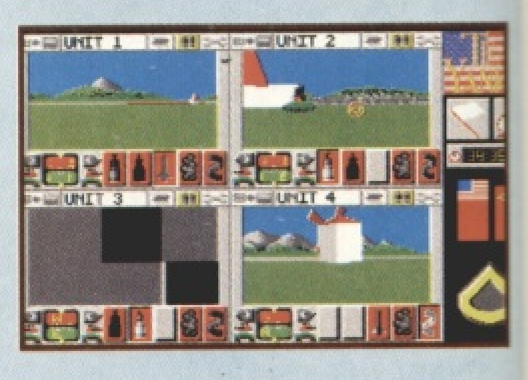


COMBAT CLASSICS
Empire £29.99

Combat Classics? What's all that about then? Well, it's obvious, silly. The three games are classic games featuring various combat-type scenarios from land through sea to air (but not necessarily in that order) so let's take a look at the trio.



F15 Strike Eagle 2 is, as you may have guessed, the follow up to F15 Strike Eagle and one of the best modern flight simulations to fly onto the Amiga so far. Right from the off you can see that there has been an immense amount of time spent on tarting the game up and improving the 3D graphics engine. There are a number of different missions set in a range of countries from Libya to Europe and with the different difficulty levels there's a vast scope for each battle. The actual flight graphics are some of the prettiest to appear in a simulation yet and, coupled with the involving gameplay, make this an essential piece of software for flight gurus.



Team Yankee places you in control of four tank platoons simultaneously using a unique display mode which displays all four tanks' viewpoints simultaneously. With five different battles (each with five progressively harder missions) the player must utilise both arcade and strategy skills to overcome the opponent and win the war. It's not a bad game by any standards but you can't help feeling that it has been surpassed twice now (Pacific Islands and, more recently, Campaign, both from Empire, funnily enough) and Team Yankee may just have passed its sell-by date.

688 Attack Sub is a submarine simulator which suffers from one major fault - namely that submarines are boring vessels to command. It does its best to gloss over this fact and, if the truth be told, it succeeds in some ways. If you persevere and bear in mind that submarines aren't as immediately satisfying as a plane or tank then you'll not be disappointed.

Overall, Combat Classics consists of one excellent game (F15-2), and two slightly-above average ones (you can work out what those are for yourselves) and at £29.99 I can only really advise you to buy this if you don't own F15-2.

OVERALL: 71%







SUPER FIGHTER

Ocean £25.99

Fancy some rock-hard, super-tough gameplay? Could do with a bit of frantic two-player action? Then look no further than the first of Ocean's two Christmas compilation offerings. It may not be very seasonal but who cares?

Final Fight was originally received with mixed reactions when released in 1991. Playing either Haggar, Cody or Guy you must punch and kick your way through six levels (with a few bonus screens in-between) to save the mayor's daughter from the evil clutches of a really bad bloke. The main sprites are huge and colourful but this comes with a price. Due to lack of memory, you see, there are hardly any intermediate animations so the characters tend to jerk from one move to another. This doesn't in any way affect the game itself which is enjoyable, tough and a decent attempt at recreating the arcade game on the Amiga.

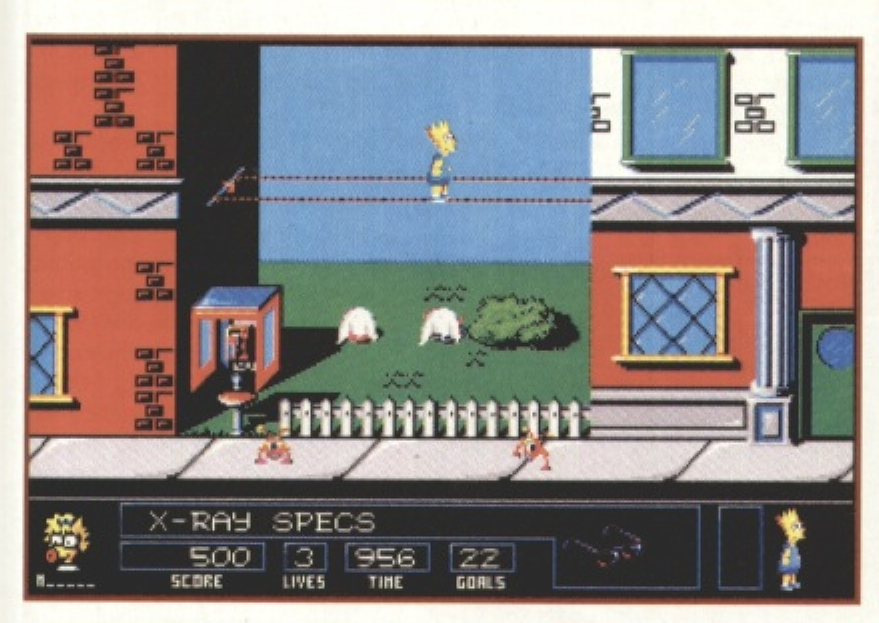
Pitfighter is another fairly good arcade conversion which, funnily enough, was reviewed last issue where it scored 68%. For those of you who weren't tuned in (where the Hell were you?), it is an interesting variation on the standard beat-'em-up where the action is depicted via a 'swinging' camera which always keeps the action firmly in the centre of the screen.

WWF Wrestlemania is one of those games which defies explanation. When it was first released it was universally slammed by the computer press but none-the-less still sold loads. It doesn't capture any of the excitement of the real WWF, there are very few actual fighting moves and, to top it all off, it's just too easy.

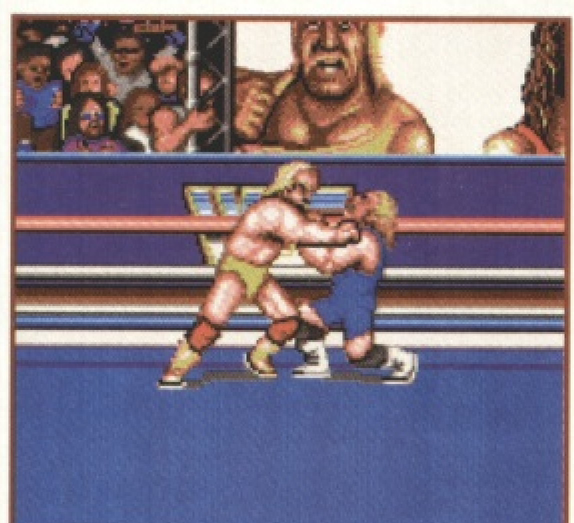
You'd do well to search out Final Fight on its own in a bargain bin somewhere (or wait until it comes out on budget), pick up Pitfighter on budget and leave WWF well alone.

OVERALL: 58%









THE DREAM TEAM

Ocean £25.99

This compilation features Michael Keaton, Christopher Lloyd and some other people who I can't quite remember at the moment. Actually, it doesn't (the above was a rather poor attempt at a film-related gag), in fact it contains the three games which are handily described below...

First up is Bart Simpson vs the Space Mutants, a no-frills platform jobbie. It was originally converted from a console game - and it shows. There's never really much happening on-screen, the graphics are fairly minimal (although colourful) and the whole game tends to have an empty feel to it. But it's an enjoyable-enough arcade adventure which is mildly taxing.

Hmm, Terminator 2. You should all know about this by now but if you don't then you need to. The game consists of a few shoddy sub-games strung together with some digitised sequences and wrapped in a luxurious coating of thick, runny brown stuff. It took Dave nine minutes tops to play through this today which goes to show that this is nowhere near good enough.

Last of all is WWF which is reviewed elsewhere in this throbbing Cheapos section so cast your eyes over that and pop back for a quick summary. At the end of the day there isn't very much to recommend in this compilation as two of the three games supplied are, to put it tactfully, not good at all. Seek out Bart Simpson on budget and be content with that.

OVERALL: 46%



CHEAPOS!





SUPER ALL-STARS

Codemasters £25.99

Another Codies bonanza, this, with four recently released and one brand new game contained in an easy-to-carry package.

Steg The Slug needs to feed all the T'yungunz (there's a joke in there somewhere) in the game of the same name. You have to capture grubs in air bubbles and guide them, past traps and spiky walls, into the mouths of your young, hungry offspring before they die of starvation. It's a fairly intriguing little arcade game with some puzzley overtones and is rightly regarded as one of the Codemasters' finer games.

Magicland Dizzy is a game which needs no description, especially if you've played any of the other Dizzy games, as it's basically more of the same. Our eggy mate has to use his arcade-adventuring skills to free the six yolkfolk who have been imprisoned by the evil wizard Zaks. It's all pretty harmless stuff but we've seen it millions of times before.

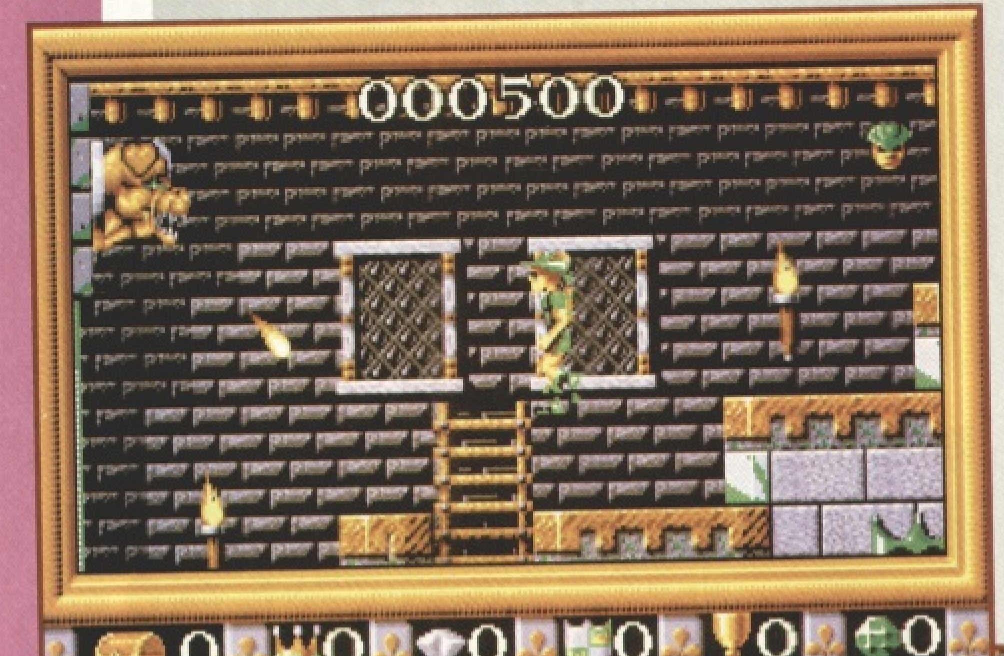
Captain Dynamo is a pretty decent arcade game in which you control a superhero pensioner. The object of the game is to reach the top of every level whilst collecting the diamonds that have been liberally scattered throughout. It's slow in places but boils down to be a challenging game with a well-judged learning curve.

Robin Hood is fourth and, well, it's odd to say the least. You could describe it in four words - Gods with jerky scrolling. I cannot stress this enough, IT IS Gods and I wouldn't like to be around when the Bitmaps find out.

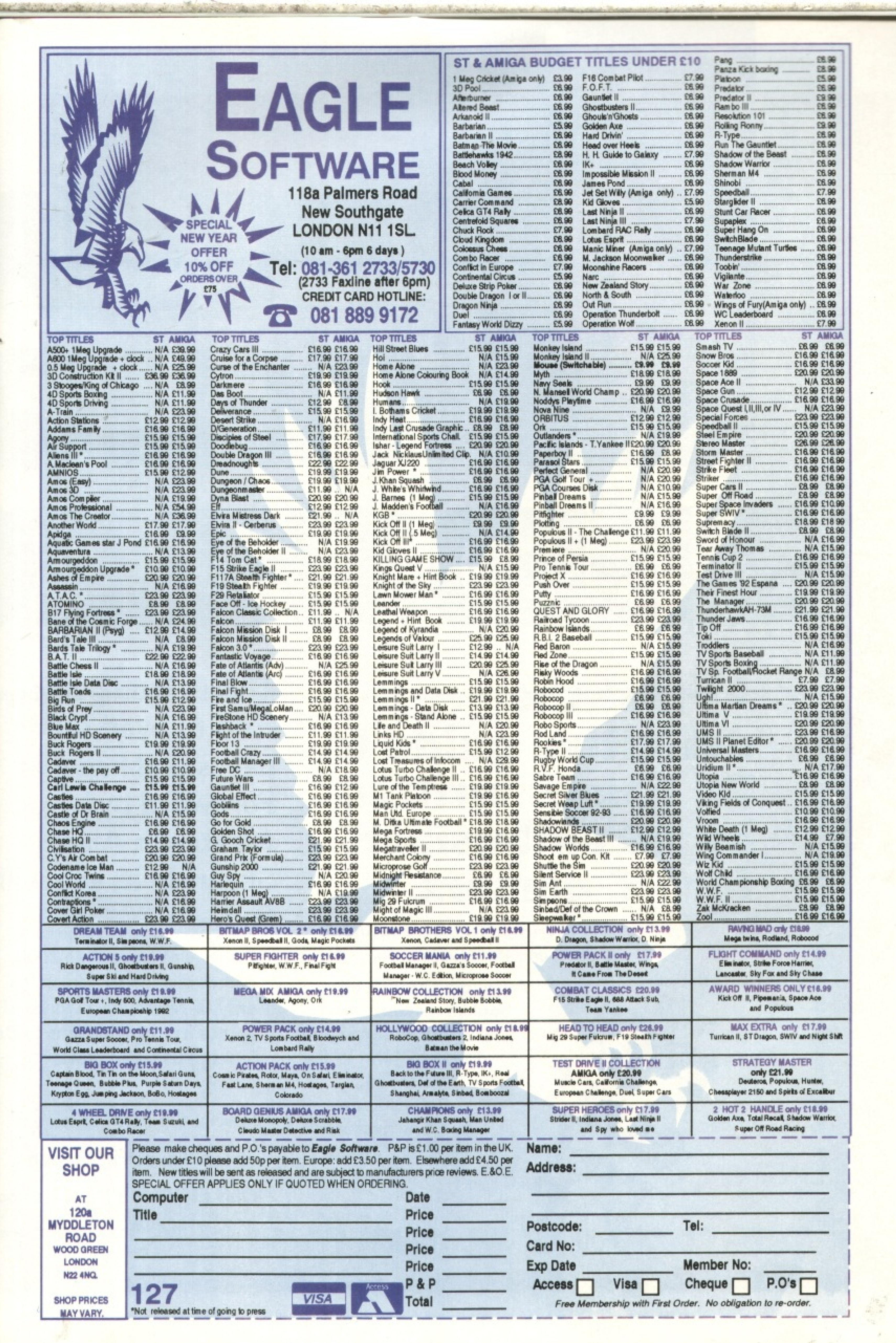
CJ in the USA is another scrolling platform jobbie very much in the New Zealand Story mould. CJ the elephant's family have been kidnapped and our big-eared friend has to negotiate four levels of hell to save them. There's quite a lot of pixel perfect jumping and large level mapping but it shouldn't present experienced players with a lot of problems.

All-in-all the games are above average and offer a good deal of variety in gaming styles. If you fancy a bargain (and haven't got Gods) then this could be the compilation for you.

OVERALL: 73%







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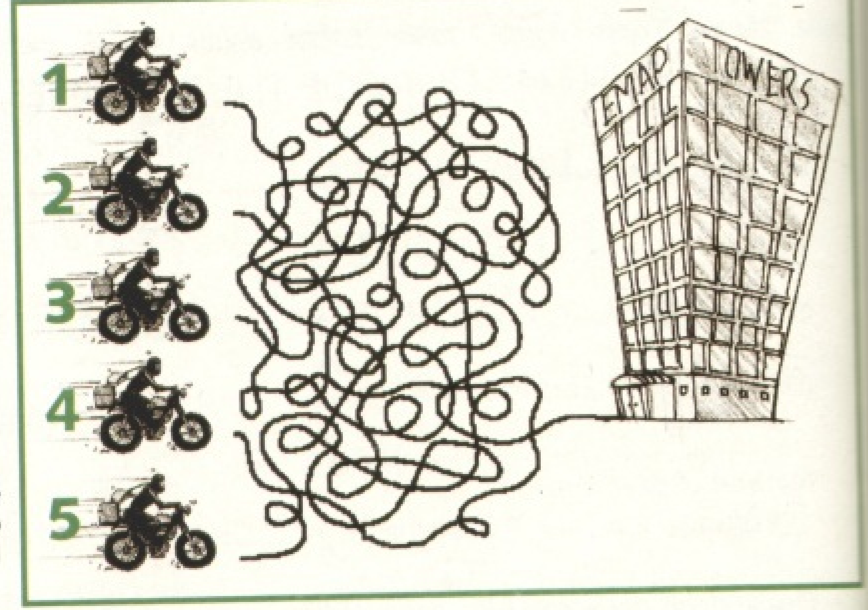
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WIN! A LEATHER JACKET WITH NO SECOND PRIZE ON IT!

(And, you guessed it, there are no second prizes.)





You can just imagine how chuffed the boys at Thalion were last month when their rather spiffing No Second Prize motorcycle racing thingy scooped a rather impressive 91% in last month's issue of The One. So chuffed were they, in fact, that they've decided to stump up a prize that's almost as cool as the game itself in a rather sad effort to drum up some more publicity for the game now that all the reviews have been and gone.

JACKET

So, what's up for grabs exactly, then? Well, if you were BORN TO BE WILD, this competition will be pretty ALL RIGHT NOW and should definitely GET YOUR MOTOR RUNNING! In fact, if this competition was on page 66, you'd no doubt be getting your kicks on it. That's because the splendiferous prize on offer is a genuine black leather biker's jacket with all the metal studs and proper zips and things. If you wanted to buy one of these essential fashion items, you might be expected to shell out anything up to £150! But thanks to your super soaraway One, you can get one for FREE!

POTATO

Sounds pretty cool, eh? But wait, there's more! As if the jacket wasn't already the very apex of streetcred, Thalion have had the No Second Prize logo emblazoned on the back, for that special limited-edition Harley Davidson customised feel. No matter what block you live on, you'll be the coolest kid on it, and no mistake. And, of course, since the game is called No Second Prize, we have a brilliant excuse to slice a bit off our editorial budget and not offer anything for the runners-up. So there's even more incentive to win, right?

CRISPS

So what do you have to do to win this almost unbelievable prize? Oh, it's so easy! Below there is a picture showing five motorcycle couriers delivering the latest hot Thalion game to The One's offices. However, due to slippery road conditions, only one bike makes it to the office. Your task is to use your skill and judgement to unscramble the jumble and tell us which bike made it to The One on time. Once you've figured it out, send the answer on a postcard or the back of a sealed envelope to: IT'S BIG, BLACK AND FITS LIKE A GLOVE, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Answers to arrive no later than 21st January 1993.

THE RULES
This competition is not open to employees of EMAP Images, Thalion, their friends or relatives. The competition will close on 21st January 1993 and the winners will be notified shortly afterwards. The Editor's decision is final and no correspondence will be entered into. No alternative prize will be offered and, while every care is taken, EMAP Images cannot be held responsible for entries lost, damaged in the post or thrown in the bin.



Come one, come all! Tell your friends! The new-look Kill Zone is back in town! It's British and it's Baaaad! (Calm down, you'll do yourself a mischief - Ed). There's plenty of retina-blisteringly good stuff on offer this month to the discerning punter, including an in-depth combat guide for Wing Commander, the first part of our Legend of Kyrandia solution, more Putty maps and hints, and a helping hand for any ailing Dizzy fans out there, not to mention the regular doses of Snip Tips and another session in Doctor David Upchurch's Games Surgery. We kick off, though, with...

ASSASSIN

There are two things you need to know about this game: (1) It's riding high in the charts, and (2) It's bloody hard. A hint-worthy game if ever we saw one so enter the game's creators, Psionic Systems, with some top-notch tips...



IN GENERAL

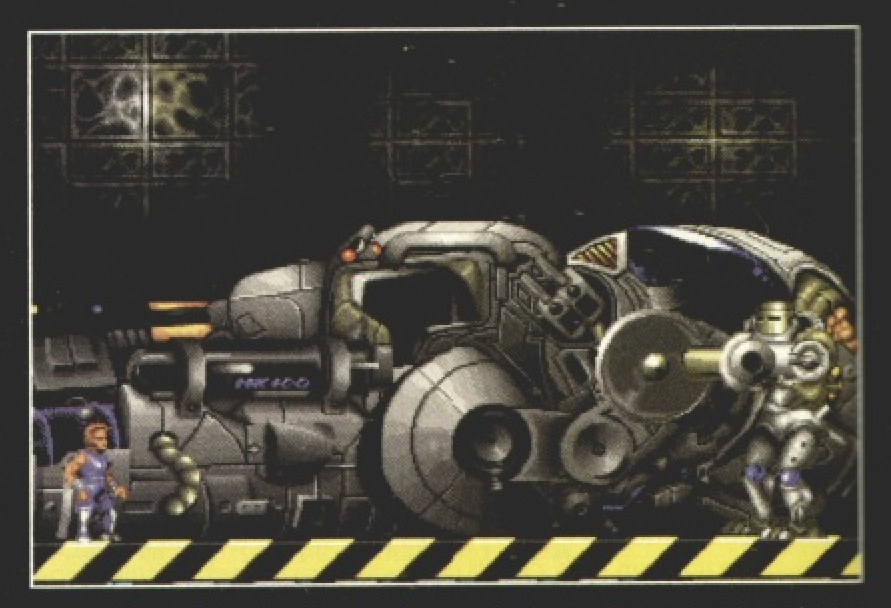
- Always choose the manual power-up mode for your boomerangs. For best results, power up your boomerang with length first. Get about three of these, then a few Power-ups, then a few Wides, then an Extra, then Speed. It's important to be able to hit baddies from a distance before they can get to you.
- If you already know where the end of the level is, scout around a bit first and see what else you can find before taking on the guardian. Another plus-point is that it's good for your reconnaissance bonus.
- When firing, simply keep your finger pressed down on the fire button - continuous tapping doesn't fire any faster, and all it does is knacker your aching digit.
- After throwing a boomerang, jump over or duck under it as it comes back you score double points for hitting enemies on the rebound.
- NEVER jump into voids. If you're unsure, pull down to go into view mode and scan the surrounding area you can still fire while in this mode.

LEVEL ONE

After jumping the first gap, run up the next hill and stop a time bonus will appear. After killing the sniper on the first tree, climb it and get an extra energy bonus. Climb the second tree right up to the top for your speech-aid bonus, then drop to the branch beneath and jump across, collecting the five stars as you go. If you need energy, climb the second-from-last tree to the top and jump up to receive an energy and boomerang bonus.

After running through the cave you'll see there is an exit back to the outside. Go left from here first and pick up all the stars and bonuses, then go up the right-hand side of the tree and get onto the very top branch. Get a run-up on this and jump right at the tip of the branch. Keep pulling right and you'll pick up two extra lives, although you'll lose one because of the high fall.

Run to the right over the chasm, kill the dog handler and pick up the energy bonus. Jump off the edge and head right (this route cuts out the dodgy mines). There's a boomerang bonus to collect just before you reach the end-of-level guardian. Pick this up, then climb the tree and jump up to collect a homing missile weapon.







LEVEL ONE HINTS...

- Avoid the dogs by jumping over them unless you have good boomerangs, in which case waste 'em! Try to shoot the dog handlers as soon as possible.
- Always keep moving when near the landmines to avoid their blast.
- Don't waste time battling the bats, as there are always plenty more to replace the ones you kill.
- Run straight towards the mortar-firers - by the time they shoot you'll be too close to be hit, and you can kill them for a nice little bonus.
- Try to ignore the snipers if you can and kill them only if they're blocking your path on a tree. DON'T get under them and fire upwards, as this will usually earn you a bullet in the head.

LEVEL TWO

After getting down the shaft and up the diagonal section, you'll come to a wire that you must swing across. Do this, then climb up the other side. Kill the walker, collect his bonus and pick up the mine weapon there. Now swing along the roof to collect some stars. When you reach the top of the first crane, go down the right-hand side, drop to the right, proceed right again and get to the weighted end of the crane. Destroy the diagonal laser then jump right and swing along down the roof. Pick up all the time bonuses at the end and jump from lift to lift. You'll find an extra life, some energy and bonus stars up here - collect the lot.

Blast all the crates you find, as these often have bonuses in them. Get to the bottom of the cranes and run to the left of the factory floor. At the far left is a whole lot of crates - kill the gun, jump on the first crate and keep firing to open up more crates (one of them contains a continue bonus). Just before you drop onto the second set of electrical wires, stop and shoot the top crate for a time bonus.

The next bit is a tad maze-like. Drop down and go left then down and to the right diagonally. Drop off the edge at the bottom and proceed right. Drop off the girder and go left, then keep following the diagonal until you drop off, then head left again. This is the dodgy bit. If you're going left you'll drop off the edge and there is no way right. So jump onto the roof and swing to the right. Just after the first ceiling turret, drop off and keep going right to confront the guardian.

LEVEL TWO HINTS...

- Never stop on an electrical wire as a little bolt of electricity will come and shock you. If one gets too close, you can turn your back on it and flip over it.
- This level has a lot of dangerous drops, so don't go diving off every edge you come to.
- Take the walkers out FAST, as their fireballs do a lot of damage. The same goes for the welders, who should be shot at from a distance.
- Never hang over the double-side wall guns. Hit them from an opposite wall if possible. Try to avoid the rotating wall and roof guns altogether. To destroy the diagonal lasers, stand directly under them and shoot up.



LEVEL THREE

After dropping down the first shaft, go to the left and jump on the brick platforms. Get on the second one and you should be able to see a sneaky robot in a rotating gun turret. Use a homing missile to kill him, then drop onto his platform, jump to the left and proceed upwards. There are four time bonuses and one energy bonus to be collected on the way to the top.

If you head to the right jump onto any overhanging platforms as there are bonuses galore around here. After getting to the end of the first rocket silo, jump to the right using the platforms to get to the right-hand wall and climb up it. Keep climbing as mines will be detonating everywhere. You'll notice a platform with a ball on it. Climb a little more, jump to the left, blast the ball, jump left again and continue climbing. You'll be hit a few times but it's worth it, as at the top of the climb there is a SECRET ROOM containing stars, two mine weapons, two time bonuses and extra energy.





When you reach the second shaft, jump across and kill the ball. You may lose some energy, but go to the left and collect the stars, then jump up and wait until an energy bonus wings its way to you. If you have problems getting across the acid, climb up the second girder structure and when you get to the top, jump up and collect the stars. Stay here for a bit as a homing missile bonus will drop down. Proceed left from here.

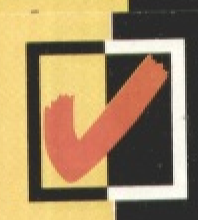
After the second vertical shaft, keep going right. Jump over the first acid pit then go down the second one. You will come to another pit - go down it and head left, jump the first pit and take a running jump off the second ledge. You should now land on a rocket in acid. Keep going left and you'll pick up a double mine bonus, energy, time, flame, path and firestorm bonuses AND about 15 stars. Yippee!

LEVEL THREE HINTS...

- Be very careful where you drop if you can hear acid bubbling.
- Keep your boomerang well powered-up as the baddies take a lot more shots to kill on this level, and they inflict more damage. Hit them hard and fast and preferably at a distance. This is particularly good advice for the shell droids, as they explode if they detect a nearby intruder.
- If you trigger a wall mine as you are climbing you should be okay, as you can get out of range before it detonates. But DON'T try to get past a mine that has already been triggered.

NEXT MONTH!

More levels, some maps and stuff, and possibly the CHEAT MODE!





WING COMMANDER

WELCOME TO THE ACADEMY!

So you passed the Academy's entrance exam and think you're something special now, do you? Ha! Well, big shot, a fraggin' piece of paper won't help you when you've lost an engine and there are three Kilrathi furballs pumping plasma up your afterburner, 'less you're looking for something to wipe your butt with. If you want to stay alive then listen up, and listen up GOOD.

READING THE RADAR

In the heat of battle you just haven't got the time to scan all your ship's instrumentation so forget all the peripheral garbage - that's just to keep the flight technicians back at your base ship entertained - and concentrate solely on the radar. You've got to learn how to read it quickly and correctly - frag up in battle and you'll be vapour before you know it.

To help you visualise what the radar's telling you, imagine that your ship is floating in the middle of a tube (as shown on Holowall 1). Depending on the enemy's position, a dot is placed on then that tube. The radar display is basically this tube flattened out, so that the front end of the tube is represented by the centre circle and the rear end of the tube is represented by the radar's rim. Think about this when you're in the simulators...

INITIATING COMBAT

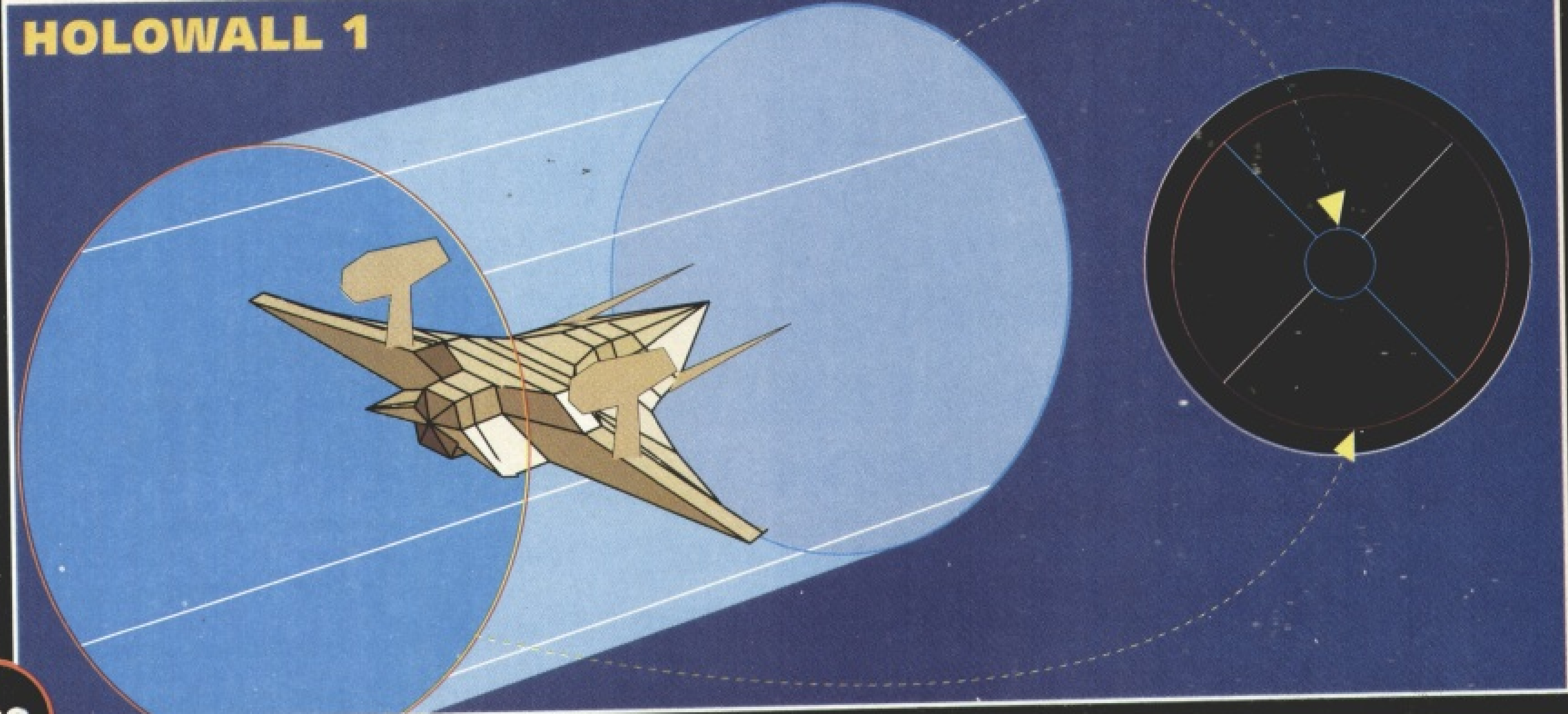
When a battle breaks out, you can bet your bottom Credit that the Kilrathi pilots will enter the fray as a wing, with the pilots spread out to the sides and just behind the wingleader's ship, blasting all before them - it's almost Kilrathi tradition. Since it's inevitable that the enemy ships will outnumber you at least two to one, the stupidest thing you can do is try to fight them head-on en masse. Better to take evasive action and wait until the wing breaks up - each ship can then be tackled individually.

FIRE AT WILL?

Don't just blast away randomly at the enemy in the off-chance that a stray shot will hit home - you're just depleting the weaponry capacitors, with the consequence that your shots will get weaker and weaker. Wait until you're lined up close on the enemy and let rip with a three- or five-shot volley, all at full power, then pull away for a few seconds to give your capacitors a chance to replenish.

CHECK YOUR SPEED

You can loop, roll and spin all you like, but often one of the most effective



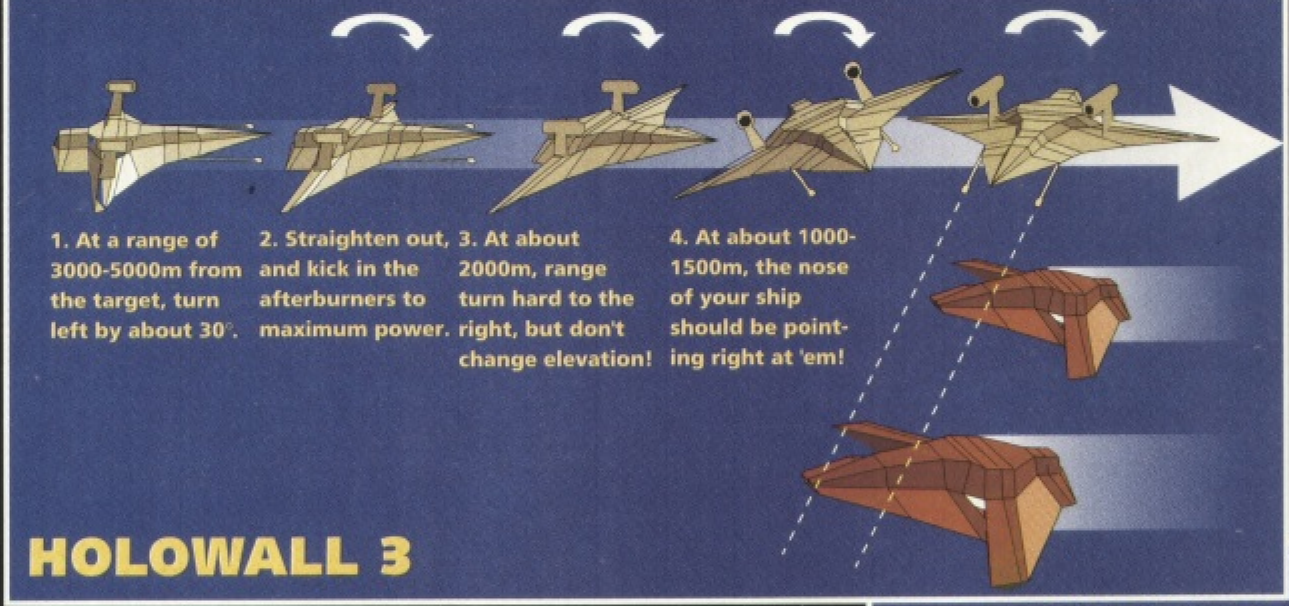


tail shakers is a simple speed change. Try it... you'll like it.

MISSILE MISSED OPPORTUNITY
If you've just loosed off a missile, resist the temptation to chase it up with a few rounds of laser fire. All too often the laser bolts will hit and destroy the missile!

CAT BAITING
The Kilrathi are suckers for an insult, and hurling abuse at them can draw their attention away from their primary target and onto you. This is a good way of saving a beleaguered wingman's bacon or pulling attackers away from your base ship. Be sure, however, that if you do insult a Kilrathi you're capable of handling their replies...





KEEP IT TIGHT!
Due to the thruster placement on the Hornets, Scimitars and Raptors, movement up or down cannot be performed in as tight a turning circle as movement to the right or left. Hence if you're in combat and want to move up or down more tightly, roll THEN turn. It confuses the Hell out of the Furballs, especially if you throw in some fancy speed changes. Practice in the simulators until you can do this manoeuvre in your sleep.

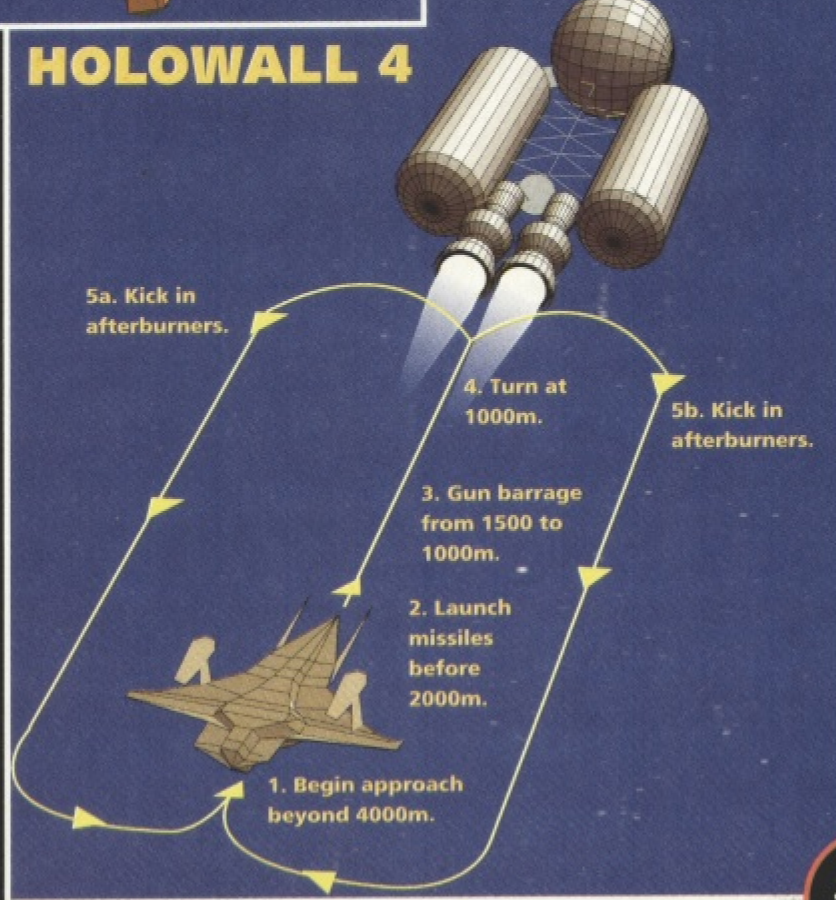
BURN AND TURN!
This is a key element in any good (i.e. living) pilot's arsenal of combat tactics. Basically it all revolves around the fact that having hit in the afterburner at full power, your ship will 'slide' for some time. While sliding you can turn the ship, allowing you both to evade enemy fire and position yourself so as to be ready to attack enemy ships. Pay close attention to Holowalls 2 and 3 for illustrated examples of the move in action. Again and as always, practice, practice, practice!

LOCKS AWAY!
There are occasionally times when you're just about to pump the final death-dealing shots into a Kilrathi scumsucker when - damn! - another Furball gets on your tail and starts giving you some unwanted attention. How do you make your wingman finish off your old target and leave you free to tackle your annoying 'irritant'?

Easy! Lock onto your current target and instruct the wingman to attack your target. You can now break away and deal with your pursuer at leisure. The only drawback of this process is that you can't use missiles (they'll just chase after the old target). Also, remember not to try and target on your new opponent - it'll pull the wingman away from its prey and onto yours.

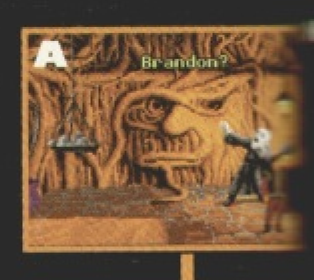
ATTACKING KILRATHI BASE SHIPS
There's been a lot of controversy over how best to deal with a big boy from the Kilrathi fleet. Current thinking has it that the optimal tactic is to attack the ship's rear. Although the shielding is greater there, the actual armour underneath is thin. Also, the chance of being hit by laser fire from the ship's gun turrets is far less. Pay attention to Holowall 4 for a step-by-step guide to the precise manoeuvre to employ.

PASSING OUT PARADE
Congratulations, kid! You made it - you're now a fully-fledged member of the Terran Confederation Space Navy. Get out there and make your parents proud...

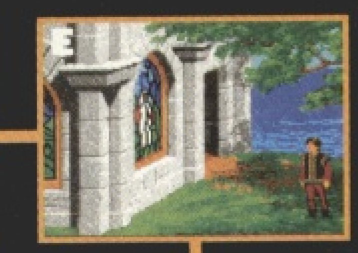


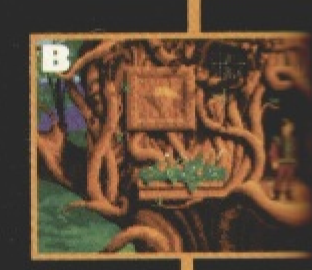
THE LEGEND OF

Virgin's superb graphical adventure may be puzzling a few of you would-be Malcolm slayers so we thought it was about time that somebody told you exactly where you are going wrong. This month: Chapters One and Two...















CHAPTER ONE

The game begins when Brandon arrives back home to find his grandfather Kallak turned to stone. Pick up the blank piece of paper from the desk, the apple from the pot, the garnet on the bench, the saw from under the bench and make your way out of the room. As you leave the Tree Messenger will appear and ask for your help in opposing Malcolm.

After the conversation, leave Kallak's home via the tree root elevator and make your way to the Temple where you should hand Brynn the piece of paper. She will reveal the magical message and request that Brandon brings her a purple rose. At this point it is worth noting that if you find any gems in the forest you should pick them up and store them in the inventory for later use.

The purple rose can be found at the Forest Altar but on his way there Brandon will stop to pick up a tear from the Pool of Sorrow. By placing the tear in the indentation on the Sick Willow the tree will be magically healed and thus life restored to the area. Once the tree is cured, Merith will appear and want to play hide and seek with Brandon. Follow Merith wherever he runs and when you catch him he will give you a purple marble. This marble can be used to repair the shrine and should be placed on the broken Altar (in the empty slot to the left of the other two marbles).

If you wander to the ruined bridge you will encounter Herman who will ask for a saw so that can cut down some trees to fix the bridge. It just happens that the saw you obtained from Kalla home will suffice so hand that to him and leave h to get on with it.

Visit Brynn once more and hand her the pur rose. She will then perform a little piece of magic a turn it into a silver rose. Journey back to the fixed A and place the silver rose on it and - hooray! - Amulet will appear. Once you are in possession of t Amulet, make your way back to the bridge wh Herman should, with any luck, have finished bridge fixing job. Cross the bridge and proceed in Chapter Two.*-/////-----/







FKYRANDIA

APTER ONE

- Inside Home
- Outside Home
- Below Home
- Willow
- Outside Temple
- Temple
- Pool of Sorrow
- Silver Altar
- Ruined Bridge
- Herman's Tree
- Peridot Appears

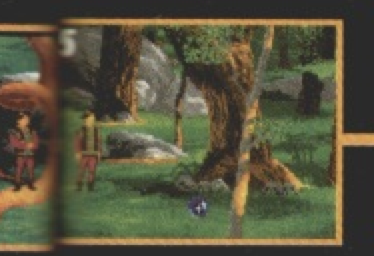
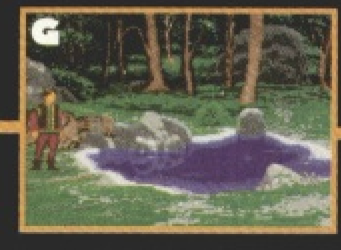
TOP TIPS FOR TYRANT TOPPING

The ten inventory slots that are available to Brandon will soon fill up during the quest. You can leave Kallak's note at the Temple, the flute after shattering the ice and, if things get really bad, then you can drop the apple and pick one up after the labyrinth.

If you ever have a long conversation (for example with the Treeface, Brynn and Dram) it's best to save the game after these words so that, nice as these sequences are, you don't have to sit through them again.







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TIPS

THE LEGEND OF

























Chapter 2

After the easy introductory quest that was Chapter One, Brandon arrives over the bridge and straight into Chapter Two. The first thing you need to do is pop into Darm's house which is just past the cave (you can't miss it). Once Brandon is inside, and after a bit of banter with his mate the dragon,the wizard will request a quill so that he can write a magical scroll for our hero. To obtain the quill, you need to collect a walnut from the songbird's tree, an acorn from the Grove of Oaks and a pine cone from anywhere in the forest and plant these in the hole in Deadwood Glade.

Once the assorted seeds have been placed in the hole, the ground will shake and a talking plant will shoot up from the hole. This organism will, by way of reward, activate the yellow gem on the Amulet. This strange act will invoke a healing ability that can then be used to heal the sick songbird (by clicking on the amulet whilst on the same screen as the bird). It's worth remembering that this and the various other powers that will be revealed can be used as many times as you like, as long as the gem is given sufficient time to recharge (it usually takes about half a minute).

When Brandon has taken the quill from the now healed and contented bird, he can nip back to Darn's pad and give him the feather. The confused wizard will write out the magic scroll out and hand it to our hero. You should not use the scroll yet but keep it for a future problem (pretty damn cryptic, eh?)

The next thing that Brandon needs to do is solve the Birthstone Quest which involves placing four gems in the correct order in the gold dish on the Marble Altar. The spell cast by Darn to summon the stones is different every game and so the puzzle can only be solved by experimenting. There are plenty of gems to be collected all over the forest and Brandon can collect them before the quest is revealed although the first stone, the Sunstone, which is in the lower part of the Bubbling Spring, cannot be picked up until after Darn tells Brandon about the Birthstone Quest. If you do try to collect it, Brandon will remark that he "thinks there is a gem down there" but will not retrieve it.



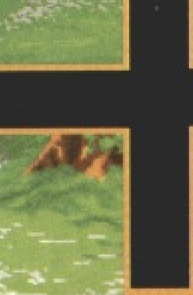
FKYRANDIA

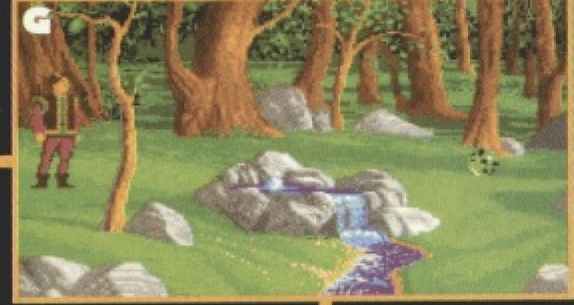


To bridge



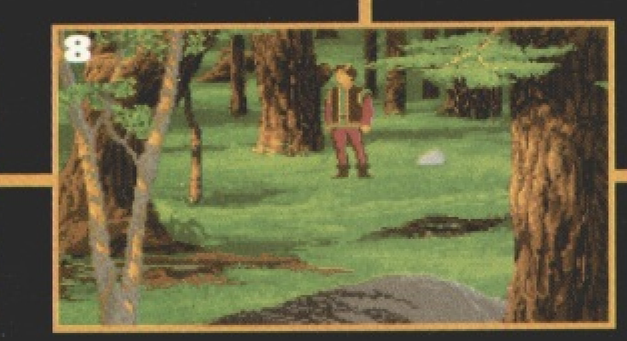












To Labyrinth



CHAPTER TWO

- A The Outside Darm's
- B Inside Darm's
- C The Statue
- D The Songbird's Nest
- E The Ancient Oak Tree
- F The Wishing Well
- G The Bubbling Springs
- H Deadwood Glade
- I The Serpent's Grotto
- J The Marble Altar
- K The Grove of Oaks
- L The Ruby Tree

Collecting the four stones and placing them correctly on the gold plate requires a little bit of patience. There are nine different types of gems laying around the place and two in the puzzle vary. Once you have collected all the possible stones it is best to save the game so that you can reload and try different combinations of the stones.

So, to recap, the order of the stones is: the Sunstone, two different gems and finally the Ruby, which can be collected from the Ruby Tree. Brandon will be bitten by a poisonous snake when he attempts to pick the Ruby but if he tries again he will be able to grab one. As soon as you have a Ruby, you'll need to activate the yellow gem on the amulet to reverse the effects of the poison and if you don't do it within two screens Brandon will die.

Once the last birthstone has been placed on the golden plate it will turn into a flute. Darm will then direct Brandon to Shadowrealm. If Brandon travels over to the Serpent's Grotto and attempts to enter the cave, Malcolm will appear (hooray!). The jester will come out from the entrance juggling three knives whilst chatting away. At some stage during the conversation, Malcolm will throw a knife at Brandon which will narrowly miss him. If Brandon doesn't grab the knife and throw it back quickly then the evil prankster will kill him.

After the spectacularly frightening knife-throwing incident, Malcolm will retreat but not before sealing up the entrance to the cave will a wall of ice. Use the flute on Brandon to emit a high pitch note which will shatter the ice and allow Brandon to travel over into the labyrinth of Shadowrealm.

NEXT MONTH!

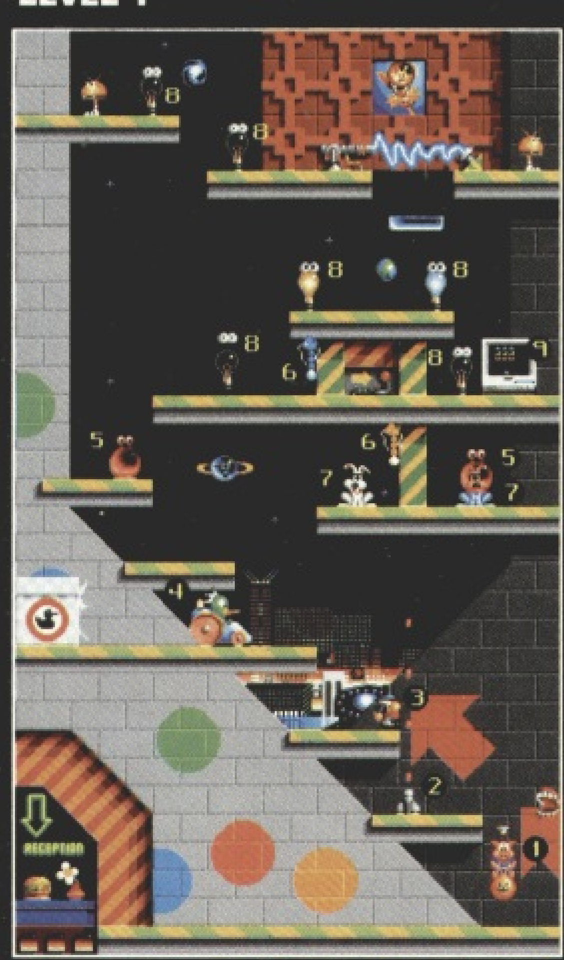
Brandon's adventures continue in a huge labyrinth and the enchanted Faeriewood... so don't touch that dial!

System 3 is back again with yet another guide to its bizarro platform 'experience'. Read and enjoy...

PUTTY

TECHNOFEAR

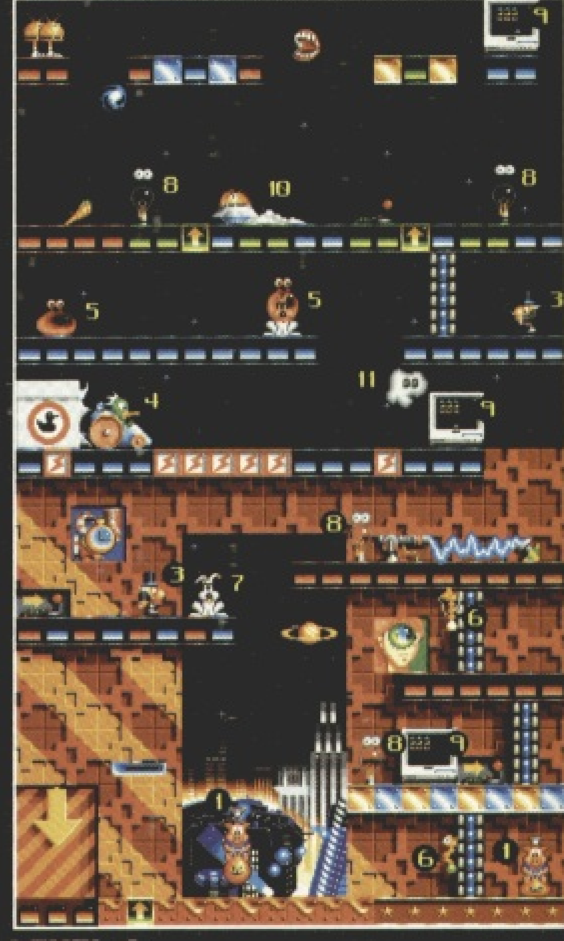
LEVEL 1



LEVEL 2



LEVEL 3



LEVEL 4



(1) SPACE PORKER
A quick punch will get rid of this nasty but, if you're good, you can try and knock him onto the electrified platform to finish him off once and for all.

(2) SPACE GUN
Very dangerous. Use Putty's "inflate-n'-explode" power to get rid of it.

(3) MR MAGIC
Avoid his spells, which turn the Robots into white rabbits, and either squash him or punch him.

(4) DUCK-IN-A-BOX
Atom the Duck drives a big bold steamroller and only a well-aimed punch will get rid of him.

(5) RED SHINY GUT BUCKETS
These blobby nasties eat white rabbits and are highly poisonous to Putty. To kill them Putty must first absorb a rabbit and change shape. When a Gut Bucket swallows Putty/rabbit up, Putty will automatically inflate inside it and explode.

(6) SHOKAPILLARS
These yellow maggot things clamber up and down the platform supports, sending a billion volts through the metal walkways. Absorb and change into them to get rid of the Loopy Lightbulbs.

(7) WHITE RABBITS
Harmless and absorbable. Absorb and change into them to get rid of the Gut Buckets.

(8) LOOPY LIGHTBULBS
Vicious and very deadly, these can only be destroyed by making Putty absorb and change into a Shokapillar and electrocuting them.

(9) SPACE INVADERS
Take care near the mini joystick - one touch and the Invaders will fly out of the nearby monitor screen with death on their minds.

(10) FLYING SAUCER BOTS
These geezers are supposedly trying to help you. This consists of crashing on your head or skidding along the platforms, destroying all in their path.

(11) GHOST
Oooh, spooky! This spirit tries to possess the Robots and make them mad, causing them to explode unless they're absorbed in a minute or less. The Ghost explodes on contact with Putty.

DIZZY Prince of the Yolkfolk

You've bought the game, you've played it to death, you've got stuck, you've become frustrated, you've grown a beard, you've... (that's enough of that - Ed.). Now your troubles are at an end thanks to this complete solution!

First of all, collect the leaf and the match. Push the leaf under the door and use the match on it. Collect the bucket of water and use this on the blazing door. Once the fire has been extinguished, go left until you reach the green Troll. Collect the pickaxe and go right to chat with the Prince. He will give you a flying carpet but DO NOT PICK IT UP - it's a red herring. Keep on walking right and collect the cage. In the next room stand right at the edge of the cliff, jump right to land on the cloud and collect the piece of paper that you'll find there.

Fall off the cloud and use the pickaxe on the boulder to reveal a secret cave. After you've entered the cave, collect everything then stand on the highest platform. Jump up/right and you should land in a small passage where you should collect the golden nugget. Go to the river and jump onto the boat. When it arrives at the opposite side of the river, jump off the boat and walk towards the ferry man who will take the golden nugget from you and let you pass. Talk to him and he will ask you to speed up his boat. Look behind the stereo to find a cherry.

On the next screen, drop the cage next to the Fluffle (he won't go in it, though). Climb up the platform to the above screen where there is a large gap. Use the bridge building kit on it to form a wooden bridge. Walk into the next room (which is called the 'Narrow Ledge') then jump onto the clouds and onto the tower. When you are in the tower, collect the Harp and come back out onto the 'Enchanted TreeTops'. Look behind the tree house door to reveal a cherry and go up onto the next screen where you should jump left off of the far left platform.

Carry on jumping across the clouds and into the next screen, called 'Heaven'. Give the harp to Saint Peter and he will reward you with some Holy Cheese (now that's what I call gratitude). Take the cheese all the way back to the Fluffle, place the cheese in the cage and the Fluffle should enter the cage. If you drop the cage in front of the Troll (guarding the castle entrance), it'll become scared and scarper. Now you can enter the castle...

Once inside the castle, go up the first lift and collect the motor. Move onto the next screen and use the lift to travel upwards. When the lift stops, go to the far right, collect the rusty key then return to the lift and ascend once again. Collect the two cherries on the next floor and then return to the bottom floor again. Walk to the left and collect the bread. Once you have the loaf, take a trip back to the ferry man, give him the motor and he will give you a scythe.



Go right and climb the trees towards the 'Narrow Ledge'. Jump along the clouds, onto the tower and use the scythe on the ivy. Travel right, up the lift and collect the horn. Go left, up the other lift, walk right and use the lift there. If you jump left off this lift at the very top you should reach a deserted tower. Use the rusty key on the door and you will find Daisy inside but you won't be able to wake her because you are not a prince. Go back down and jump onto the upper platform. From the lift, carry on left until you find a pair of tweezers. Once the tweezers are collected you can jump up to land on a secret cloud where you will find a cherry. Now it's time to go back to the lion.

When you reach the lion, give him the tweezers and he will repay you with a thorn. Go and see the Prince, give him the horn and he will give you a joke book (aren't you getting a little tired of all this tooing and froing by now? Still, persevere as we're almost there!). Go right towards the tower and onto the screen where the evil Dizzy is. Drop the thorn on the floor, go up to the upper level and make the evil Dizzy walk onto the thorn. Go back down and you should now be able to pick up the spanner. Take the spanner back to the castle and use it on the lever to lower the drawbridge. Cross the drawbridge, give the joke book to the upset Princess and she will reward you with a flag. Take this flag up to the top of the castle and place on top of the flagpole. Move onto the final paragraph...

The Prince should now appear and call the King. Talk to the King and he will make you a Prince. Go back to Daisy, give her a big snog and if you have collected twenty cherries then - congratulations! - you have completed Dizzy, Prince of the Yolkfolk.



HOORAY!
This solution was provided by Darren Beardsmore from Heckmondswick. A super software prize will be winging its way to you any day now, Darren. (Well, Christmas is the time for giving, isn't it?)

TIPS

Once again we present for you the most-packed pages of Snip Tips to be found anywhere in this issue (or anybody else's issue, for that matter). If you know any top-notch tips then send them to Snip Tips, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU for fame or fortune in the form of a spiffing software prize. We're waiting for your call...



SNIP

THE MANAGER
US Gold

Two more tips for this football management sim. Heartfelt thanks go out to Daniel Goldsmith from the Isle of Wight for this... Load the game and go to the preferences. Put the cursor icon over the MAIN MENU icon and press CTRL-D. Every player on your side should have 99 strength and you will have £24,999,999. (By the way, this doesn't work at the cashpoint machine. I know, I've tried.)

Paul Callcutt from Somewhere (he didn't want to go into details) provided us with another tip which goes something like this... Go to the preferences once again and hold down the keys D, A, P and G at the same time. Press them together for a few goes and, as if by magic, you should find that you've got squillions of cash and high statistics. If you can't do well now then you've got a slight gaming problem, I'd say.



EYE OF THE BEHOLDER 2
US Gold

We know you've been force-fed the complete guide over the past few months but 'Daz' from Melbourne in Australia (say "Hello" to Kylie for us, would you?) has come up with this little cheat... If you're up against a really-hard, impossible-to-kill creature then save the game when you're really close to the beasty. When you reload the game the nasty should not be anywhere to be seen. Tremendous!

PINBALL FANTASIES
21st Century

Cheers to Rob Howe from 'that doesn't matter' for this top-tip for this excellent Pinball simulator. Type one of the following (including the spaces) for some unusual features

DIGITAL ILLUSIONS -
The ball will never be lost (make sure you don't tilt the table, though, or you'll not be able to quit).

EXTRA BALLS -
You'll be supplied with five balls instead of three.







THE HUMANS Mirage

Thanks to everyone who took the trouble to write in with codes for The Humans. The software prize winner (for sending the codes in first) is Guy Williamson from Roehampton. A special mention (but, unfortunately, no prize) must also go to Richard Jenkins from Birmingham and Gavin Lee from Colchester (who's been absconding from his work, or so it sounds). Here's the first 25...

2	ANDIE PANDY	10	MILESTONE	18	CJ
3	GET A LIFE	11	WAR WAR WAR	19	SORT IT OUT
4	CARLOS	12	J WCKINNON	20	SMART
5	HOWIE	13	UNLUCKY	21	VILLA3BORO2
6	MOOBLE	14	BLUE MONKEY	22	EARLY MORNING
7	CSL	15	RED DWARF	23	BORO4LEED1
8	THE HUMBLE ONE	16	BAD TASTE	24	EASY LIFE
9	PIXIE	17	THE KITCHEN	25	JIMS TILES



TIPS

TEST DRIVE 2
The Hit Squad

Hooray for Stephen Maw from London who supplied us with these cheats for the recently re-released budget racer... Before you accelerate at the start of the game, type in either OUTRAN to outrun everybody or AERF for double acceleration.

PITFIGHTER
Kixx

If you're being beaten up by the hard blokes (and women) then you might like to type LOBSTERS whilst fighting. You should find that pressing the keys 1 to 0 will take you to that level whilst L will take you to the elimination round and C will take you to the championships.

RODLAND
Storm

If you've bought the Raving Mad compilation and are having a bit of bother with this excellent arcade conversion then help is at hand in the form of me. All you need to do is pause the game and press HELP five times. If you un-pause the game then you'll discover to your immense pleasure that you have infinite lives.

PARASOL STARS
Ocean

Yeah, yeah, yeah we know we gave you a cheat last issue but Andrew King from Scotland insisted that we shared his tip with you 'orrible lot. Okay, it's not as if we haven't got better things to do... On Level 3, World 3 kill all the nasties who are in the box. Some green pepper-like things should appear and if you collect them all pretty sharpish you'll be transported to the hidden world.

TRODDLERS Storm

Right, we helped you through the first thirty levels last month and, as promised, we'll guide you through the next thirty now with this list of level codes. Take it away, typewriter...

31	BOULERO	46	COVERTHEM
32	CRUELWORLD	47	SAVEBLOCKS
33	CRUELCUBES	48	GLAMOUR
34	SLIPNSLIDE	49	HACKBACK
35	KEYX	50	ALOTODO
36	COLDCROSS	51	UPSIDEDOWN
37	STONEM	52	DROPEMIN
38	HARDGROUND	53	POSSIBLE
39	FIRSTGUNS	54	CLOSEUP
40	CROSSFIRE	55	FOOLSRUN
41	RUNFORIT	56	JEWELPUSH
42	NORULES	57	GUIDETRY
43	NOFARALL	58	WOTSANGO
44	RUNAROUND	59	LOOSEM
45	BADBIRD	60	YOURSOR



GAMES SURGERY

Once again the doors are open to Doctor David's Games Surgery. All ye in desperate need of professional gaming care enter its white antiseptic-soaked corridors and be comforted by the Doctor's healing hands. First up this month is a Mr Méndez, who has come all the way from Spain to present the Doctor with a very familiar problem...

Dear Friends,
I desperately need help to resolve some problems in SHADOW OF THE BEAST 2. In the caverns the Goblins take me prisoner and lock me in the prison with another man. If I try to hit the door the guard electrocutes us. What should I do to escape?
Manel Méndez,
Barcelona, Spain.

I am constantly amazed by the frequency with which problems relating to Beast 2 crop up. It's lucky for you that I'm here really, isn't it? The answer to your problem is that you need some wine, which you should have found earlier upstairs in the Karamoon Oasis Hotel. Give this wine to the guard to make him drop down dead drunk. You can now smash open the door at your leisure...

Dear Doctor,
I am going completely mad over THE SECRET OF MONKEY ISLAND. I'm stuck on LeChuck's ship and I can't get past the rats guarding the grease. What should I do? Please, please, please help!
Andrew Bowles,
Barwick, Somerset.

Well, well, well... another persistent complaint. What you have to do here is take a feather from the ghostly chickens you should have encountered earlier. Use this feather on the Grog-swilling ghostly pirate to make him drop his jar of the foul brew. Now feed the Grog to the hungry rats and they should let you get to the grease with no problems.

Dear Doctor,
Can you help me with my problem in OH NO! MORE LEMMINGS? I'm stuck on Level 4 of Havoc. I've completed Lemmings on my own and the rest of Oh No!... without cheating, but this one level is driving me crazy. I would be grateful for some codes but if that's not possible a hint in the right direction would be appreciated.
Ian Dickinson,
Burghfield, Reading.

I'm afraid I'm not familiar with the precise details of your problem, but I can offer you some help in the form of a passcode to Level 5 which is TFNGCHVFFP. I hope that gives you some relief.

Dear Doctor,
Could you give me a cheat for infinite lives in GOLDEN AXE? The game is really bugging me.
Bruce McEwen,
Edinburgh.

I must admit that I'm surprised you need a cheat for this game, as it's very easy. I suppose, however, that not everybody is good at games as me so you might find this advice of help: Play in one-player mode but with two joysticks plugged in. When you're about to die hit FIRE on the other joystick to continue with three more lives. Alternatively, load the game and before doing anything else press the 'T' key - you should now find you have infinite lives.

Dear Doctor,
I've got all the Bitmap Brothers' games as I think they're brilliant, but the only one I haven't managed to finish yet is GODS. It's soooo hard! I can get as far as the third world but then I always end up getting killed. Could you please give me the password to the last level as I'm desperate to see it? I saw one in another, lesser magazine but it didn't work.
Darren Hunter,
Norwich.
P.S. Could I have a copy of Zool if this gets printed?

I would if I could, Darren, but can't. You see, each copy of Gods generates its own individual set of passwords so that no two last level passwords are alike. It's a bit of a stinker I know, but perservere you're bound to get there eventually (that's the theory anyway).

P.S. No, you can't have a copy of Zool. If you want to earn a software prize send a cheat into the Snip Tips or write a Star Letter. I'm here to solve your gaming conundrums, not dispense gifts just because you've managed to scrawl your name and address on a scrap of paper!

Dear Doc,
I know everybody seems to reckon that ANOTHER WORLD is the easiest game ever created, but even so I just can't manage to get to the end. Have you got any passcodes that would let me jump to the last couple of levels? Also, what do I do once there to complete them?
David Carlisle,
Manchester.

The passcodes you require are LALD (to jump to the penultimate level) and LFEK (to reach the final showdown). As for what you do when you get there I think that having helped you this much it's only fair that you should try and work out the rest for yourself! I don't know, youngsters today...

Dear Dr David,
Being a big fan of the comic 2000AD I was ecstatic when I happened to find JUDGE DREDD in the bargain bin at my local software shop. However, my joy turned to tears when I found I could even beat the Fatties on the first level! Do you have a cheat to get me onto the later levels?
Roger Spear,
Wisbech.

I am the Law when it comes to game cheats, so of course I can help you. Simply load the game as normal and log on to the computer as Dredd himself. Now type in BRUCKEN PLAYING HERO QUEST and hit Return. When you exit from the computer you'll find that you can jump to the end of any level by giving the Help key a quick tap! Drok!

Dear Doc,
One of the first games I bought for my A600 earlier this year was RAINBOW ISLANDS, but I still can't get any of the crystals. I can't find the secret rooms either. Could you help me?
J. Mallen,
Brentwood.

I've helped a sufferer with this problem before, but as you're new to the Amiga games scene I will help you. To get crystals you have to crush rainbows over the meanies' heads. Collect them in order of the colour of the rainbow - red, orange, yellow, green, cyan, blue and magenta. If you do this a door to the secret room will appear on the end-of-island-baddy screen.

THE SURGERY IS NOW CLOSED!

Nervous? Can't sleep? Troubled by an embarrassing personal problem, i.e. you can't reach the second level of Thunderblunders IX? Then why not write in to the Doctor and put an end to your problems once and for all. The Doctor can be contacted by writing to: Dr David's Games Surgery, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. And please remember that the Doc can't deal with queries over the phone.

DIAL - A - TIP

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With tears in his eyes big David Upchurch hosts his final PD Zone - from next month boy wonder Simon Byron parks his bot in the not-so-hot seat. At least you should get some better intros from now on...





BALDY

Fortiss PD, Assassins 38.

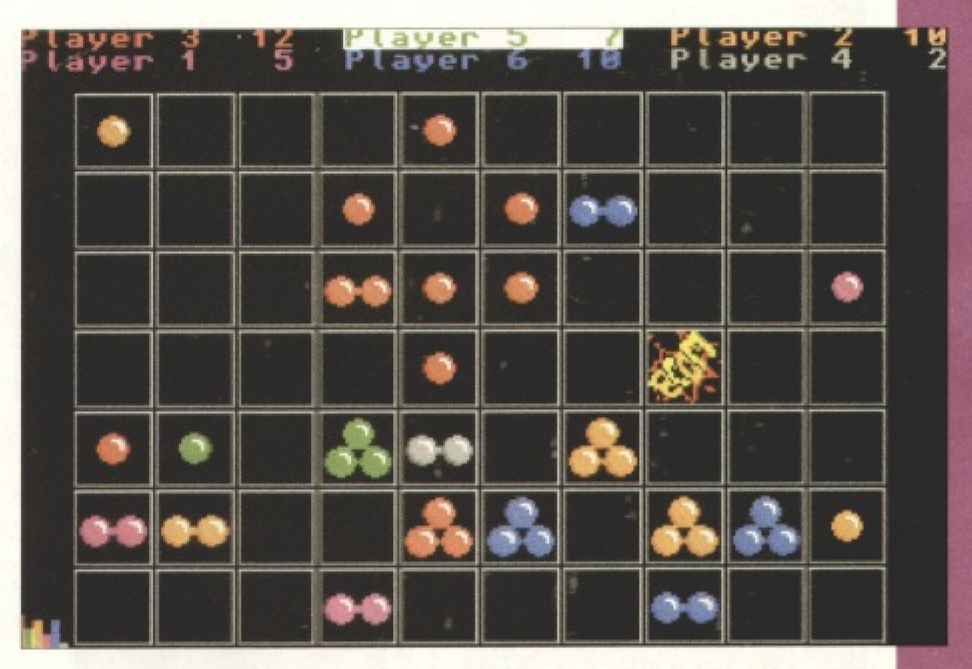
It may be a sad reflection on my lonely life but I find it quite exciting when I first load up a new PD title. As the disk drive chunters away and the screen blacks out I sit there, wondering. Will it be another cracking shoot-'em-up like Cybernetix? Or another perfect arcade clone like Donkey Kong? But if the dreaded AMOS logo pops up such hopes go out the window. That's not to say all AMOS-created games are rubbish - War! was superb - but it's true to say that most of them are.

So when I read the AMOS credit on the title screen of Baldy I was, to put it bluntly, less than ecstatic. However, I shouldn't have beem so negative as play proved Baldy to be something of a cracker. It appears our surly slaphead of a hero has lost his precious floppy disks and so has to negotiate screen after screen of platforms to get them back.

Baldy can only crouch or jump left and right, but there are transporters dotted here and there which he can use to reach different levels of the screen. Arrows are fired at him from the side of the screen by some unknown enemy, and it requires quick wits and quicker reactions to dodge the missiles and grab the disks without being hit. It sounds simple and it is simple, but it's very addictive. Great fun all the way.

OVERALL: 84%





ATOMS

17 Bit, disk 2276.



According to the programmers this game first appeared on the ST PD scene and they decided to convert it on to the Amiga after their mate who owned the ST moved away and they couldn't play it anymore. I'm surprised that anyone would own up to having any friends who owned an ST but there you go...

Still, don't let Atoms' origins scare you off because this is rather a nice little game. It's for two to five players, each of whom takes it in turn to place an atom on one of the squares on the board. An atom may be placed wherever there's an empty square or another of the player's atoms. Each square may only hold a maximum of three atoms so if the player tries to put another atom there the whole lot becomes unstable and explodes, blowing the four atoms out into the surrounding squares and removing any 'enemy' atoms that already happen to be there. The idea is to use this explosive potential to eventually get rid of all the other players' atoms.

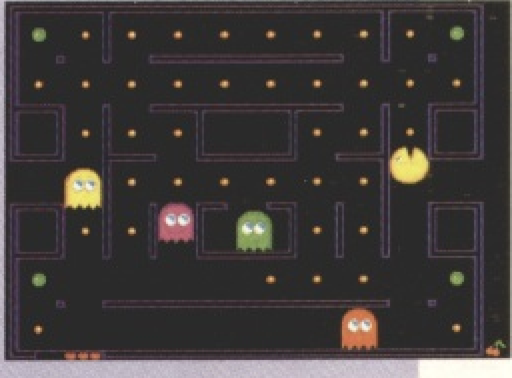
Atoms may not sound that exciting but it's a surprisingly addictive affair, especially if you've got the full complement of five **people playing. It's a shame that there's no option to play against the computer but I'm sure you've all got a couple of friends you can invite around for a bash. And they said physics couldn't be fun...**

OVERALL: 82%

PACMAN DELUXE

Fortiss PD, Assassins 41.



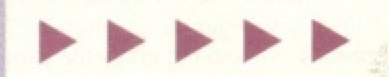


Yes, there's still life in the old dog yet - provided you give it a good kick. This has to be the best version of PacMan yet - the playability and control over the hero is spot-on (which is where a lot of the other PD clones lose out). The graphics are superb - the well-drawn, colourful PacMan and Ghosts have real character. Because the sprites are quite large the mazes are a lot smaller but, far from making the game feel claustrophobic, this just makes it harder and more exciting.

But this isn't just a straight clone. The programmers have added some well thought-out new features that really add to the game. The specials appear, as usual, just below the Ghost Pen, and, as well as the usual sweet-n'-juicy fruit point bonuses, there a special power-ups which do things like speed Pac Man up, give him temporary invulnerability, turn all the dots into valuable crystals and so on. Letters occasionally appear, and if you collect enough to make the word 'EXTRA' you get a new life.

On top of that the maze lay-outs change every few screens, so you're constantly kept on your toes. Some mazes even have invisible walls! I didn't think I'd ever find myself raving over yet another PacMan clone but I am - it's just brilliant. A must get.

OVERALL: 90%



HELLZONE

Fortiss PD, Assassins 41.



Fancy a bit of R-Type action? Well, then you've come to the right place - the HellZone! As you can probably tell from the screenshots this is a horizontally-scrolling blaster, with the player having to guide a fragile spaceship through caverns and tunnels and wave after wave of vicious xenomorphs. Some aliens, when destroyed, leave power-up capsules which add extra weaponry and features to the ship if collected. Etc, etc...

Yup, it's business as usual - no surprises here. But it plays fine and the graphics are okay. All the explosions have been ripped off from Sidewinder but since they were pretty good in the first place that's no big problem. If I have any complaint at all it's that the screen is a bit on the narrow side and things can get a tad cramped at times. Still when you consider that this would easily have passed muster as a full-price game just a couple of years ago then you can't really complain. Worth a try.

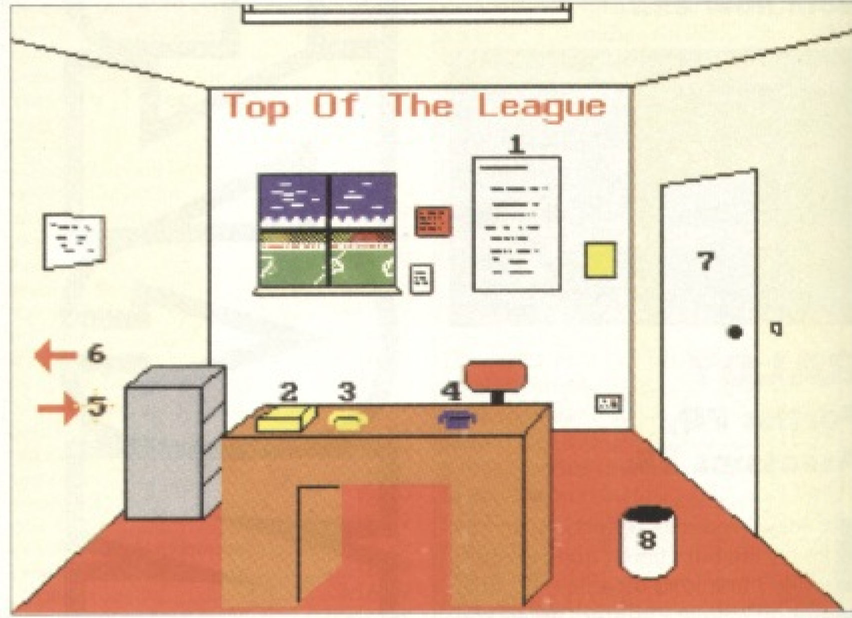
OVERALL: 77%



PD ZONE

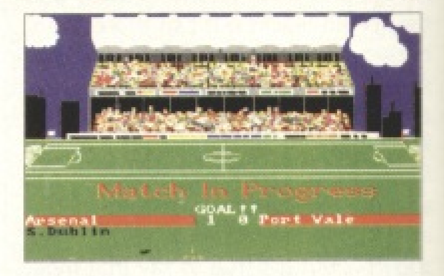
Our sincere and heartfelt thanks go out to the following Prime PD People for the stuff they sent in for review this month...

- 17 Bit Software,
  1st Floor Offices,
  2/8 Market Street, Wakefield,
  West Yorkshire WF1 1DH.
  Tel: (0924) 366982.
- Fortiss PD, P.O. Box 2,
  Earl Shilton,
  Leicester LE9 8LU.
  Tel: (0455) 850980.



TOP OF THE LEAGUE

17 Bit, disk 2273.



Before I start I suppose I'd better admit that I'm not a big fan of footy management games even when they're done well so when one's been done very badly (as Top of the League has been) I'm bound to be even more non-plussed. There's nothing that wrong with the actual mechanics of the game - everything's in there that you'd expect, like transfers, training, ground management and so forth - but the presentation's so awful and the player interface so cumbersome that it becomes a real chore to play.

Take changing the team's formation, for example. It says that you've got to press Z or X to cycle through the choices on offer. Fair enough, I thought. But rather than just pressing the relevant key and the new formation appearing, you have to press the key and then RETURN before anything (very slowly) happens. It's a small thing, I know, but when you get a similar lack of friendliness on every other screen it wears you down very quickly.

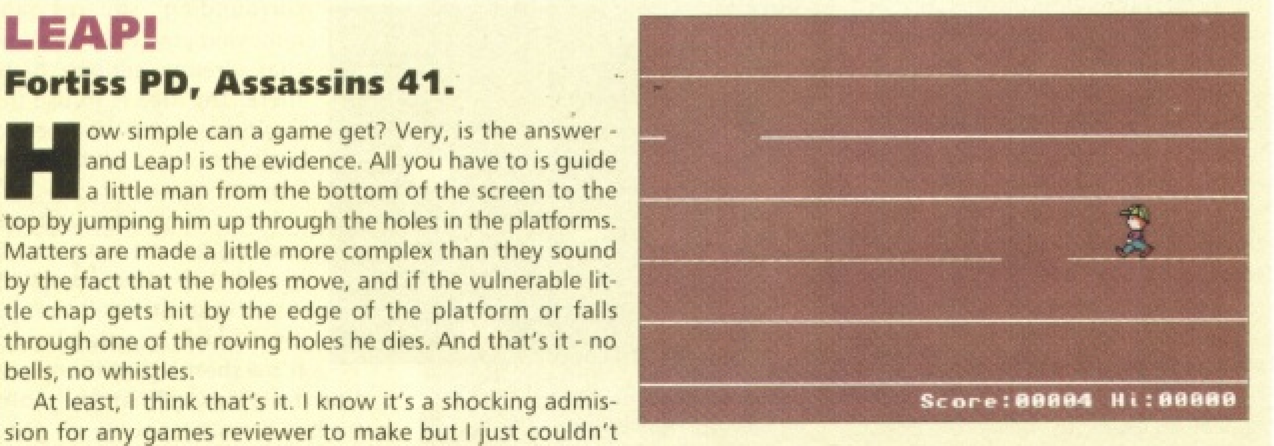
Even the match days are a wash-out. A static graphic of the pitch appears, you just sit there looking at it for a while and then a message comes ups telling you that the match is over and that you've got to press a key to continue. If you're lucky and a goal's been scored then you get a little message saying something obscure like "The centreforward passed down the midfield" and that's it. Packed full of big match atmosphere, eh?

If you're a big fan of the genre then you might want to take a look at this out of interest's sake, but anybody else should steer their gaming ship well clear.

OVERALL: 31%

LEAP!

Fortiss PD, Assassins 41.



How simple can a game get? Very, is the answer - and Leap! is the evidence. All you have to is guide a little man from the bottom of the screen to the top by jumping him up through the holes in the platforms. Matters are made a little more complex than they sound by the fact that the holes move, and if the vulnerable little chap gets hit by the edge of the platform or falls through one of the roving holes he dies. And that's it - no bells, no whistles.

At least, I think that's it. I know it's a shocking admission for any games reviewer to make but I just couldn't get beyond the first bloody level. I tried, really I did, but the game's so infuriatingly and unfairly difficult that after a full hour of wrestling with the joystick and pulling out my hair, teeth and arms at the socket I had to concede defeat.

For all I know there may be monsters, secret rooms, 3D flying sub-games or whatever later on, but quite honestly I was so fed up by the game's toughness that I couldn't be bothered to perservere, and the mind-bogglingly dull visuals didn't give me much incentive either. I seem to remember that years ago there was a very similar game called something like Jumping Jack from Imagine (remember them?) on the Vic 20 and that wasn't much cop either. One for the masochists, methinks.

OVERALL: 37%

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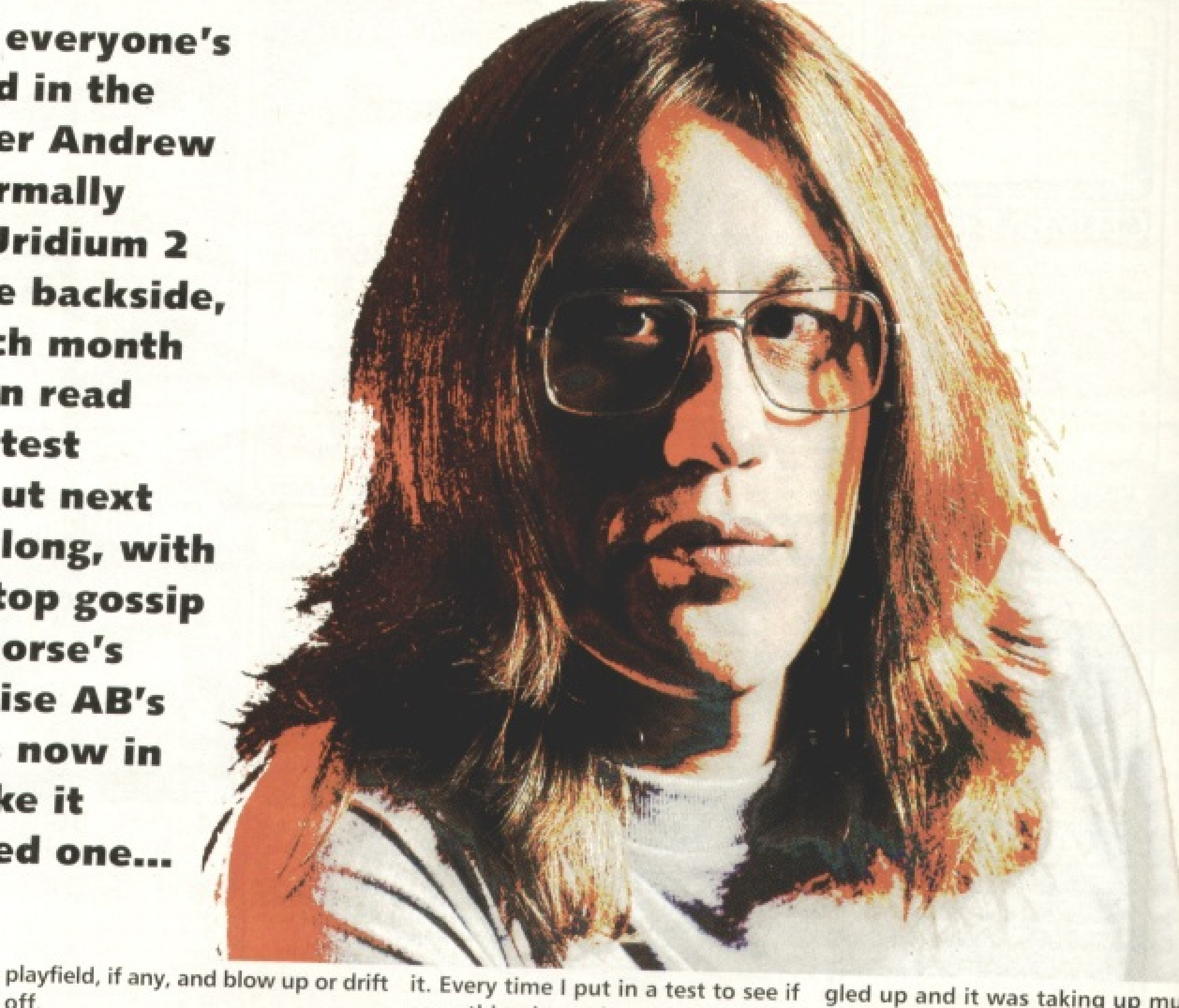
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Diary of a Game 6

URIDIUM 2

It's the game that everyone's talking about - and in the case of programmer Andrew Braybrook, it's normally things like "That Uridium 2 is a real pain in the backside, I can tell you." Each month in The One, you can read how Renegade's latest arcade opus, due out next Spring, is coming along, with daily updates and top gossip straight from the horse's mouth as we serialise AB's development diary, now in its sixth month. Take it away, o bespectacled one...



PART SIX - OCTOBER/NOVEMBER

Wednesday 21st October

We're pretty much decided on going ahead with the dual-playfield version, I think. With that decision out of the way we can steam ahead with producing graphics and more gameplay items. Having made this momentous decision, I've cut all ties in the game with the original 32-colour background graphics and converted one set of them to seven, with Mark [the graphic artist] converting and redrawing where necessary. Had some fun organising the ground bombs so that if they miss the top playfield they fall some more and will detect the back playfield, if any, and blow up or drift off.

Jason has added a new tune for the inside-ship bit, and managed to save 60K or so by resampling some of his instruments. That gives us buckets more space to put better speech in, and a better lead instrument for the title tune. He still doesn't seem keen on the stereo Rickenbacker bass sample, though. Can't think why!

Thursday 22nd October

Tried to get the dreadnought to melt away today so as the reactors are destroyed, the ship breaks up. The robot then has to steer clear of the spreading hole or die. Spent all afternoon chasing a nasty bug caused by the process of updating the background. Still haven't nailed it. Every time I put in a test to see if something is getting corrupted, the bug just happens anyway so I'm not on the right track yet.

Friday 23rd October

Tried a number of methods of melting the ship, all of which use horrendous quantities of CPU time and so cause glitches all over the place. The last method I've tried gives me most time, but only the top layer of the ship melts at the moment. I've just written the routines to hit the other layer but I've had enough for today.

Monday 26th October

Experimented with ways to melt the background layer of the dreadnought before giving up. All the coordinate systems were getting tangled up and it was taking up much too much time. As all the blocks melt, each one spreads onto four bordering ones which quickly generates a lot of melting explosions. Doing this on two levels would have looked pretty, I'm sure, but would also give the processor a seizure. Settled for one layer melting and the other brightening up and then darkening.

Tuesday 27th October

Mark has nearly finished work on the background character sets that were in 32 colours. He has added loads more detail to them to make up for the lack of colour. It does look good now, and with most of the sprites now redone we can get on with producing some new graphics.

Jason wanted to add a new facil-



(Above and below) Although the dual playfield is now likely to be scrapped in favour of the original 32-colour mode, these new dreadnought designs give a better idea of what the game should look like. These steel and concrete constructions are more reminiscent of the original game than the organic designs of the later ships.

(Above) The simultaneous two-player option is still in operation, with the highest scoring player from each level controlling the game's scroll, with the other ship having to keep up as best it can.

ity to the sound routine to allow us to temporarily stop a tune, play another, and then restart the old one from where it left off. That allows us to play a very short pause tune before the sound stops, and then restart the tune when you un-pause. Also it can be used to play a 'big boss theme' when fighting the big meany.

Wednesday 28th October
One minute it's hot, the next it's cold. Must be some Fire & Ice somewhere.

Thursday 29th October
Lifted all the old ship attack patterns and waves from the C64 version and dropped them into the Amiga code. They took a gratuitous amount of chopping about on the editor as I now define these things in a slightly more civilised manner. I can now gauge the game's difficulty a bit better by seeing how long people last when playing it. Actually, it's a bit grim at the moment.

Friday 30th October
Rationalised the attack waves to remove unnecessary ones that don't need to be there with the new system. Also fixed the chasing patterns as the new chaser ships are a bit smarter but need to be coaxed along a bit more. Everything from the original can be done, but with bells and whistles and plenty more options to boot.

I want to build a small map display into the control panel to give the player a bit more look-ahead. If I use the hardware sprite software that I used in Fire & Ice then I should be able to take over the sprite DMA channels at the bottom of the game screen and get them to display a scrolling three-colour contour map.

Monday 2nd November
The small map needs the following tasks to be done:

(1) Translate the large blocks in the map into single coloured pixels by examining the heights.
(2) Place all of these pixels into hardware sprite images.
(3) Cut a hole in the display panel for the map.
(4) Get the copper list setup routine to work out which part of the map to show and display the appropriate hardware sprites.
(5) Draw a new panel display with a cut-out in the middle to show the map through.

I blanked out the panel temporarily so I could see where the sprites were. There's no point in getting the calculator out and trying to figure out where the sprites are going, just get in there and throw some figures at it. As long as you have a fair chance of seeing where things are, you can move them a bit at a time until you get it right.

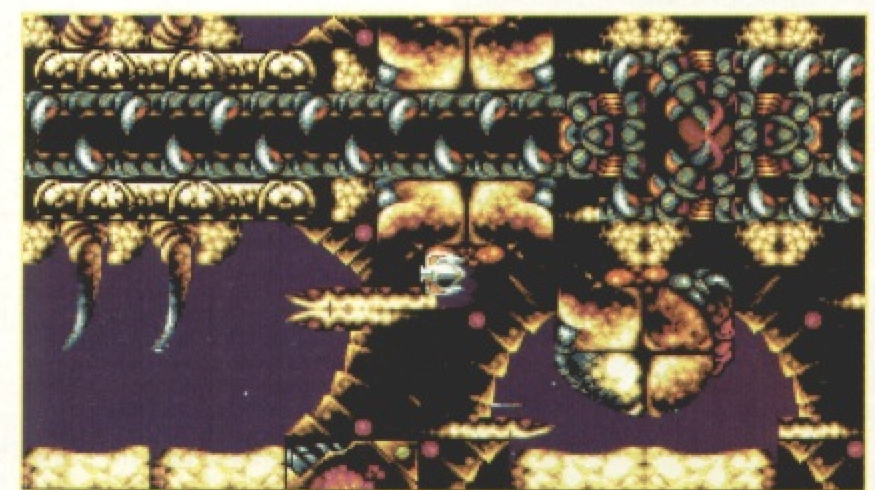
Tuesday 3rd November
Managed to throw away a few hours work when I restored a file from a backup because I'd made a total botch-up of it. I hadn't done a back-up quite as recently as I had hoped so I lost some of the more recent updates to the world data.

Brought in a pitch-shifter pedal for Jason to create some more speech with. Now that I've freed up some more memory we can spend some more on the sound, and Jason doesn't have to worry about his voice being heard because that pedal is quite amazing. You, too, can be Darth Vader.

Wednesday 4th November
Not a great day for the history books. Just about everything that could go wrong did. It knows I'm in a hurry. The mapper can't produce four-colour output so I had to reformat its character set. The map was in the wrong position so I had to move that over. Then the FAX machine ran out of paper just as I wanted to send one long distance.

Thursday 5th November
Paid a flying visit to Paris to see how the French put on a computer show. Congratulations to Sensible Software for Soccer getting the Tilt Best Computer Sports Game award.

Monday 9th November
Went to a another computer show at the week-end. I'm not allowed to mention which one as Renegade didn't have a stand there. Got Uridium 2 running on an Amiga 4000. No incompatibility problems yet.



(Right) The latest, all-singing, all-dancing, 32-colour dreadnought in action. The game now features a scrolling radar display showing your position over the giant ship.



(Above and right) The new dreadnoughts are becoming more surreal and Giger-esque by the minute - notice the skeletal motif here. The game also now boasts a funky in-game track and loading screen music inspired by the famous C64 work of Martin Galway.

Got a second set of fleet graphics from a freelance artist, Stephen Rushbrook, who is doing what should become the first fleet. The style is more along the lines of the original C64 but much better. We managed to put the graphics into the game after a struggle with the packer, which crashed repeatedly, and the mapper that steadfastly refused to produce anything remotely related to the correct output.

Tuesday 10th November

Defined all the destructible lumps of the new deck and all the Uridimine launch ports. This highlighted two new problems. For one thing, too many destructibles in one locale tend to cause the machine to have a seizure when they all blow at once. That isn't actually too bad as it just appears as camera shake, which I simulated in software anyway. The other problem is that the Uridimines get generated and left behind a little too easily. We've got to give the bad guys a chance, haven't we?

Tidied up quite a few routines that had been pretending that they were working (these computers will try anything to sneak a bug through customs) and put in three new bonus blocks to give the player points or an extra ship pod for destroying a full wave of fighters.

Thursday 12th November

Put in some new bad guys. There's a slow flying meany which I did call a helicopter until some bright spark pointed out that they wouldn't work in space. Everyone's a smart alec. This helicopter-type thing gets lifted up from its hangar below-deck and lifts off to chase after the player.

Mark wanted the parallax layer to not parallax on his latest ship design. There's no pleasing some people. In not-parallaxing mode ('cos I'd already considered this possibility, being a smart kinda programmer) I had set it up to run the three-colour layer over the seven-colour one to act as overhead gantries or some such. Needless to say, this wasn't good enough as he wanted the three-colour layer below. A quick wave of the magic keyboard and we now have TOTAL flexibility.

Monday 16th November

Graeme paid us a visit from Renegade. He's not tremendously keen on the seven-colour graphics and since Mark is hinting that he'll go on strike if he has only seven colours to play with then we have a big problem. Most of the screenshots I've taken fail to impress as they are limited in colour. It's only when you see the game moving that it looks great.

Because the dreadnought maps are far more sprawling than the original C64's, it's tougher for Andrew to plot where the enemy attack waves should appear. It's this part of the game that is taking much of the tweaking time - if the enemy appear too close to the player's ship the game becomes too difficult, if they appear too far away then the game becomes too easy.

Tuesday 17th November

Since the dual-playfield version is losing support rapidly I'm going to return to the 32-colour version. I've neglected that for a few weeks now and I've been finding bugs in the dual-playfield one which will still be waiting to be discovered again. This is a great memory test. Also I've been improving the gameplay overall and will have to redo all the improvements that I've made. I had to go through the whole lot file by file. I loaded up both versions and paged through them simultaneously. If you switch the editor quickly from one version to the other and back then the differences show up like an elephant in a very small garden indeed. Then I just had to decide whether that difference was because of the two playfields, in which case I don't want it, or because it's an improvement. About three hours later and I got it all linked together.

Wednesday 18th November

Mark is now battling with a new palette for his 32-colour versions of all the ship graphics. This is fun.

Thursday 19th November

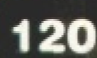
Well, Mark's new palette is a real bundle of laughs. I can't do a thing with it. No black, nine browns (which I can't tell apart from the greens) and they're all over the place. He seems able to draw with it. I guess that's what they mean by job security. No one else can use the palette. This makes life a bit difficult for my 3D block font - I suppose I'll have to do a new one.

Friday 20th November

As diary delivery date approaches, I have to figure out what I can reasonably put into this month's demo disk to take to EMAP towers. All the sound and music is just about sorted, it's just the graphics that are currently in limbo.

Mr. Rushbrook has been working on an animated intro sequence. No-one could accuse him of being anything less than ambitious.





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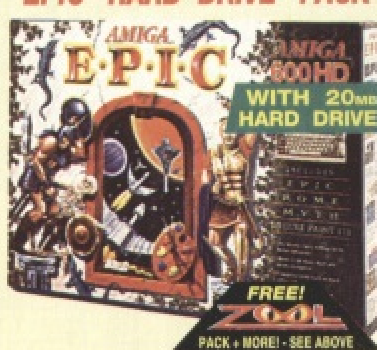
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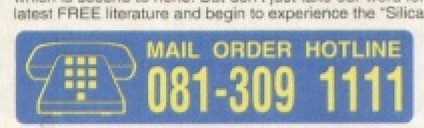
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Previews

"Oh, I wish it could be Christmas every day-ay-ay-a-y.... When the bells are ringing and the band begins to play-ay-ay-ay... Ooh-ooh-ooh! Oh, I wish it could be Christmas every day-ay-ay-ay.... When the bells.... ring out... for Christ-mas!"

Christmas is, of course, The One's favourite time of the year, so you'll forgive us if our heads seemed a little in the clouds this issue as we get into the festive spirit. Peace on Earth and goodwill towards men and all that. Now, to matters in hand. If you're after sneak previews of the best of 1993, you'll find the definitive previews in the first half of the mag. If, however, you're more impatient and want to know what games will be appearing more imminently, this is the place to be where, as usual, we reveal the games coming your way over the next month or so. In the meantime, have a very jolly one.





B-17 FLYING FORTRESS

MicroProse



The Amiga has been notably short of quality flight simulations of late, but if all goes well and Microprose has anything to do with it, 1993 should turn out to be a much better year for the genre than the last. With ATAC due in January and Harrier Assault nearer the Summer, sandwiched firmly between the two is B-17 Flying Fortress, a sim based around the huge ten-man 'Memphis Belle' bombers that flattened much of Germany during World War II. Naturally, MicroProse's game sets you the same task over a series of perilous missions.

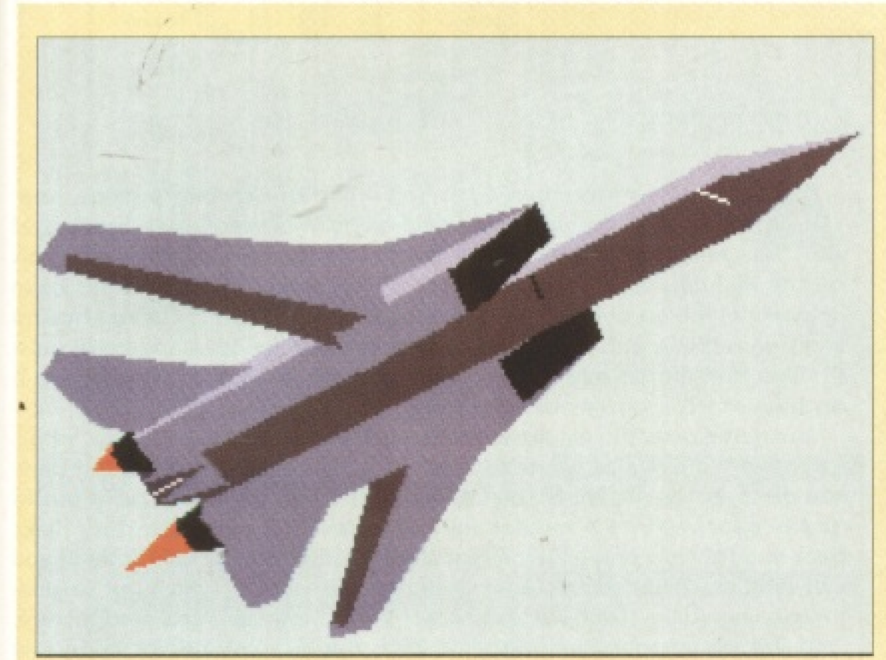
Because of the sheer size of the aircraft, B-17 Flying Fortress is as much an exercise in man management as flight simulation, with a crew that needs to be constantly juggled and attended to to get the best out of the plane's many gun turrets, bomb bays, flight and navigation stations. As captain of the plane, the player can leave his crew to look after their own jobs automatically, or take over and control each station himself. Missions involve flying from RAF bases in England to clobber Nazi targets in Germany and France. The main part of the each mission is the actual bombing of the primary and secondary targets, but the journeys there and back entail plenty of dogfighting against the swarming Luftwaffe.

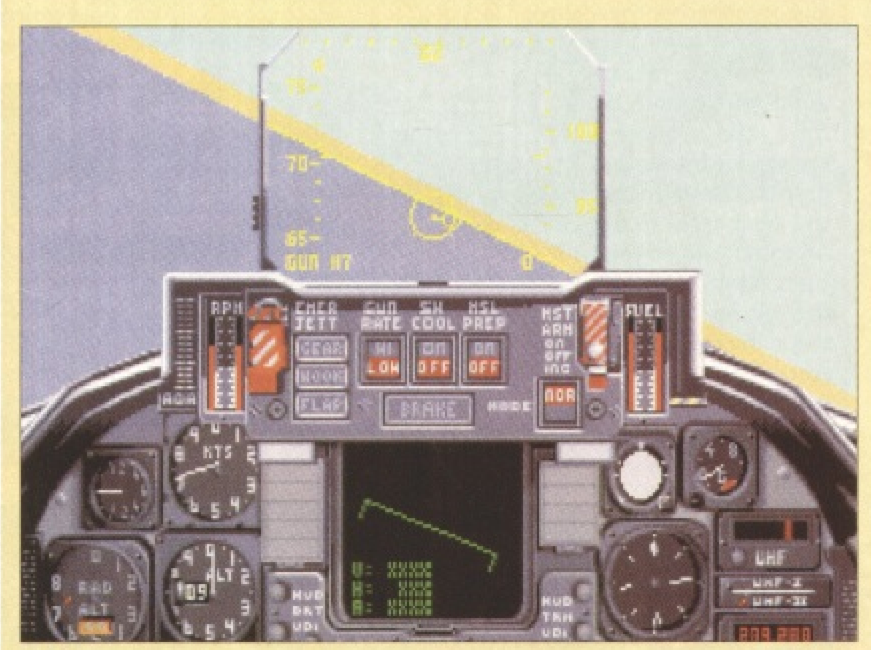
As is fast becoming the fashion, there's also a strategy element involving mission selection and planning - you know the sort of thing. However, it's the atmospheric 3D action that has already made the game a big, big hit with PC games players earlier this year. Converted to the Amiga by MicroProse Leeds from the PC original, B-17 Flying Fortress is due out in March.



COMBAT AIR PATROL

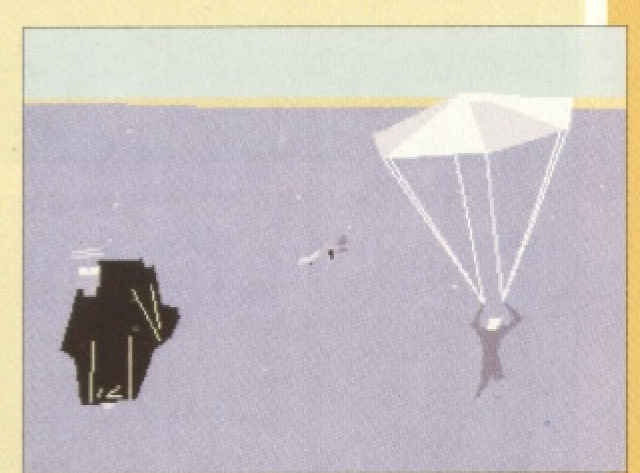
Psygnosis





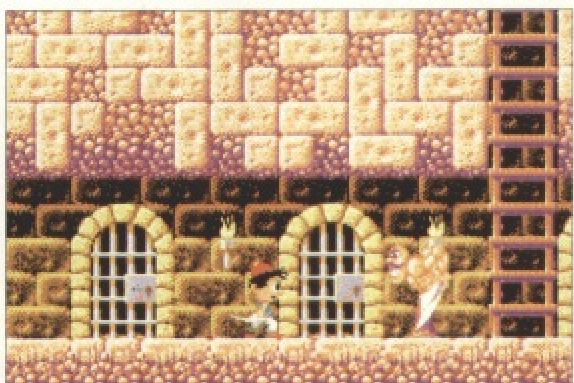
Yes indeed, 1993 is going to be a MUCH better year for flight simulations, with something on the horizon for everybody by all accounts. While MicroProse and Domark will be offering plenty of heavyweight fodder for those who like their simulations as technical as possible, Psygnosis is planning to cater more for the trigger-happy gung-ho market with Combat Air Patrol, a somewhat simpler affair in the vein of user-friendly combat classics like F/A-18 Interceptor and Thunderhawk.

Set during the Gulf conflict (still a popular scenario, it seems), CAP puts the player in control of an F-14 Tomcat (the one Tom Cruise flies) or the sleeker F-18 Hornet over a series of missions that combine to make one big Desert Storm-style campaign. Missions are flown from dusty air bases or aircraft carriers against Iraqi land, sea and air targets. The play area, spanning over one-million square miles, is an accurate reconstruction of the Gulf battleground, the idea being that the REAL action takes place down below, where the surface forces are engaged. The game has a strategy section where the player commands the Allied forces, with the success or failure of the missions you fly influencing the outcome of the ground war.



The actual flight-based action is expected to be fairly by the book, and should hold no surprises for those familiar with games like Interceptor and Jetfighter. The emphasis is placed more on dexterity and skill in dogfighting and bombing runs than having to remember thousands of waypoints and key controls. But the fact that it's more accessible than many flight sims isn't to say it's simpler - players will be expected to master inflight refuelling, instrument landings and a serial link so Amiga owners can play head-to-head. Combat Air Patrol is expected to touch down January/February at £27.99.







ARABIAN NIGHTS

Krisalis

Platform games are still the order of the day, it would seem, and while most of us patiently await the arrival of Krisalis' much-vaunted (and delayed) Soccer Kid, the company has thoughtfully provided something to tide us over in the meantime. Originally titled Sinbad Jnr, Arabian Nights is, as you might expect, full of eastern promise and platforms. The story, which sounds just a little bit too much like Prince of Persia for our liking, casts you as a peasant boy imprisoned by the Caliph who must escape and save the princess from the Evil Vizier. The job involves escaping from the Caliph's dungeon via ancient tunnels under the city, then running and leaping through fifteen levels towards the Vizier's Black Castle, where the final confrontation and all that guff awaits.

Cute and colourful to the last, Arabian Nights is a platformer in the solid tradition of games like Switchblade, Titus the Fox and The Addams Family. Though much of what goes on is based around leaping from platform to platform and battling with swarthy guards, there's an arcade adventure element too, where the young Sinbad (for want of a better name) trades and interacts with the locals to gain the objects and info he needs. The ubiquitous guardians come in the form of four Djinnis (whatever they may be - answers on a postcard, please) representing the elemental forces of Earth, Wind, Fire and Water. Defeat this little lot, make it over forest and rocks, an ocean, waterfall, volcano and desert, then vanquish the Vizier himself, and you might just live happily ever after. At least until Soccer Kid arrives, anyway. Priced at £25.99, Arabian Nights is due out at the end of February.





FATAL STROKES

I.C.E.

Hot from the success of their debut release Fireforce, International Computer Entertainment (or I.C.E. for short) is coming on strong in the new year with a bevvy of titles, not least of which being a rather odd little arcade number by the name of Fatal Strokes.

The game has reputely been inspired by the works of three famous artists, including Heironymous Bosch, the impressionist George Seurat and a famous surrealist whose name escapes us for the moment. The painting styles of the trio of dead old masters have been replicated in the game's graphical look, with each of the three levels based on one particular style, so expect a fair amount of floppy clocks and general bizarreness in the surreal world, for example. The story (such as it is) goes that you've bought a set of magic paintbrushes that have whisked you into the famous daubs, and now you've got to get out. What follows is an unpredictale mix of platform game and arcade adventure as you run around inside the painted worlds, avoiding the obligatory bad guys and collecting and mixing different coloured paints to produce weird power-up effects.

I.C.E claims that Fatal Strokes is the sort of game that the famous painters featured might have come up with, had computers been around in their day and age. You can take that with a pinch of salt, of course, but whatever the game's artistic pretensions, it has the makings of a fine arcade bash. It's due out in the shops within a couple of months and there's a review in the next issue of The One. Can't say fairer than that.



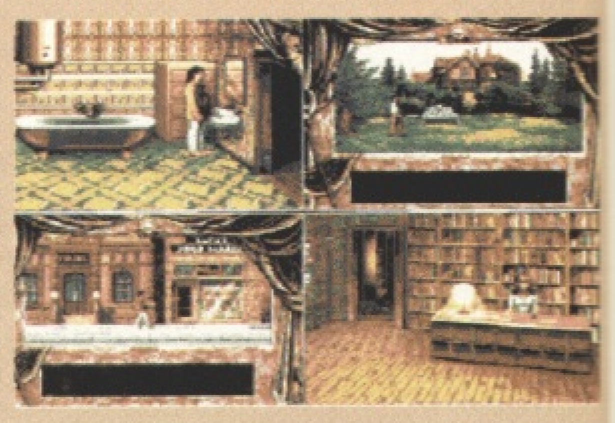
DARKSEED

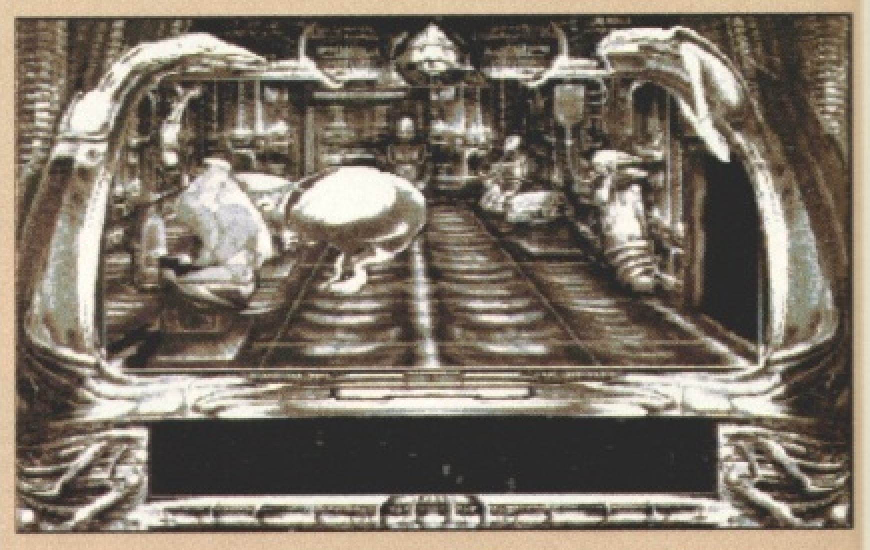
Cyberdreams

A new player has emerged on the American adventure scene, hoping to rival the likes of Lucasfilm and Westwood with the first of a series of dark and brooding sci-fi odysseys. Already a big hit on the PC and now almost complete on the Amiga, Darkseed has been inspired by the art of HR Giger, the oddball Swiss illustrator whose bizarre creations and designs have been used in movies like Alien and Poltergeist II. Giger himself has had a hand in the conceptual look of the game so if nothing else it promises to be nothing short of unique graphically.

The game casts the player as science-fiction author Mike Dawson who's just bought a Victorian house somewhere in suburban California. But Dawson discovers he got more than he paid for when the house turns out to be the gateway into a sinister alien universe! The game's setting flicks back and forward between the real world of modern day California (if you can call that real) and the Giger-designed alien world, which not surprisingly is very Alien-esque with no end of bony, biomechanical architecture.

Using the now-familiar point-and-click graphical interface used by just about everyone these days, Darkseed is going to have a tough time going up against games like Monkey Island 2, Lure of the Temptress and Legend of Kyrandia. From what we've seen so far, the game's impressive interlaced graphics are some of the best seen in an Amiga-based adventure. Whether or not the game is up to the same standard is something you'll have to wait until next month to find out for yourselves.









RECOMMENDED

Christmas is nearly upon us (unless you happen to be reading this after the 25th of December, in which case you've already had it, mate) and it's time to get your present list off to Santa at the North Pole. But it's tough knowing which games to ask for, isn't it? Which is why our Recommended section is so darn handy. Contained herein are all the top titles released over the last six months or so which we at The One consider to be essential elements of every true gamer's software collection. If you ain't got these, then you should be well and truly ashamed of yourself...

The Addams Family

90%

Publisher	Ocean
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

Guide Gomez across tonnes of massive levels in an effort to rescue the rest of his family in one of the finest platform romps to appear on the Amiga so far. Bundles of secret rooms, devious traps and fluid playability make this film tie-in a 'must buy' for all avid fans of the platforming genre.



The Aquatic Games

84%

Publisher	Millennium
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

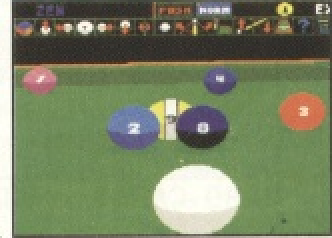
Although this type of 'waggle your sticks' sport game went out with Noah, The Aquatic Games injects new life into the old dog by introducing a number of unusual events. Packed full of cartoony visuals and aided by a bouncy soundtrack, the AG's should entertain most owners with a sense of humour.

Archer Maclean's Pool

90%

Publisher	Virgin Games
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

When Jimmy White's Whirlwind Snooker was first released, the public lapped it up in droves. Archer has used the same game engine to produce a game which is arguably better than Snooker due to the fact that Pool is a more accessible and easier to play sport. If you missed out on JWWS then you'd better pot this 'un.

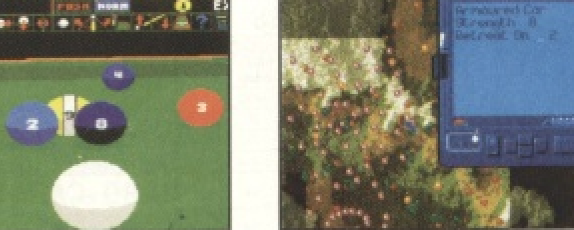


Ashes of Empire

80%

Publisher	Mirage
Issue Reviewed	June 1992
Memory	1Mb
Price	£29.99

From the team that brought you Midwinters 1 and 2 comes this, another 3D strategy game in a very similar style. Supposedly based in a pseudo-Eastern Europe, it's the player's task to bring peace and harmony to the world via trading and the occasional bit of combat. Boasts stunning fractal generated 3D landscapes.



Assassin

92%

Publisher	Team 17
Issue Reviewed	November 1992
Memory	1Mb
Price	£25.99

Assassin is a Strider-based arcade shoot-'em-up which blows the rest of the rest of the feeble attempts clean out of the water. With perfect control, five massive levels, gorgeous graphics, inspiring sonics... Need we go on? Assassin should be in everybody's software collection, now!



Beast 3

90%

Publisher	Psygnosis
Issue Reviewed	September 1992
Memory	1Mb
Price	£29.99

Whilst the first two Beast games were lovely to look at but crappy to play, Beast 3 show exactly how it should have been done. It's still dreamy to watch but underneath the visuals there's a right stonker of a game. The cleverly designed puzzles and frantic non-stop action should keep most entertained for weeks.

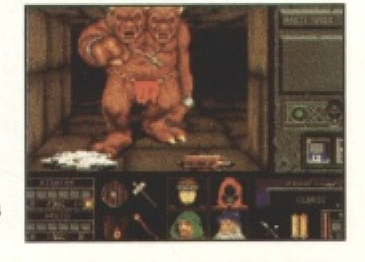


Black Crypt

92%

Publisher	Electronic Arts
Issue Reviewed	March 1992
Memory	1Mb
Price	£25.99

A highly-successful attempt to tap into the market pioneered by Dungeon Master and Eye of the Beholder. Although ostensibly not too different to what's gone before, Black Crypt succeeds because of the intense atmosphere it generates with its effective use of 3D.



Civilization

81%

Publisher	Microprose
Issue Reviewed	August 1992
Memory	1Mb
Price	£29.99

Sid Meier does it again - and you thought he couldn't beat Railroad Tycoon! Your job? Evolve your populace up from the Stone Age to the 20th Century and beyond. The strain of the port from PC to Amiga shows sometimes in the disk accessing, but the involving strategic gameplay more than compensates.





Crazy Cars 3

90%

Publisher	Titus
Issue Reviewed	August 1992
Memory	512K
Price	£25.99



Another series of games where the third proved to be the best of the bunch. Forget the previous two, or most other sprite-based racers - this game is one of the contenders for the racing trophy. It scrolls, plays and moves so well that you'd be a fool to let this one overtake you.

Dune

90%

Publisher	Virgin Games
Issue Reviewed	June 1992
Memory	1Mb
Price	£29.99



Based on the 'classic' David Lynch movie, in Dune it's your job to harvest the Spice while battling the evil Harkonnens on the surface of the arid desert world Arrakis. Don't be fooled by the graphic adventure-ish graphics - this is a thinking man's game, albeit one blessed with easy accessibility and superb playability.

Eye of the Beholder 2

87%

Publisher	US Gold
Issue Reviewed	May 1992
Memory	1Mb
Price	£25.99

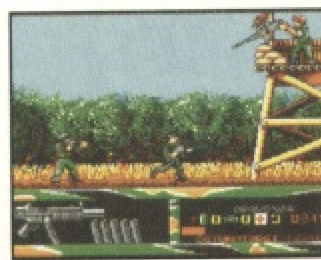


If 3D role playing adventures are your 'thing' then you can do no better than Beholder 2. Although it doesn't really improve over the original, it's still a huge and awe-inspiring game which will take some time to complete. It's looking slightly dated when compared to the flashy RPGs that are now appearing.

Fireforce

90%

Publisher	ICE
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

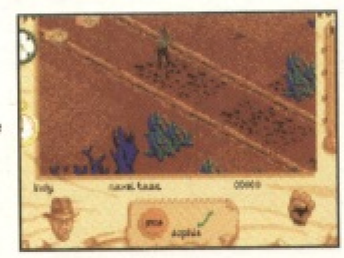


Yet another blast from the past, Fireforce has distinctly Green Beret origins. Who cares where it comes from when the end product is this good? Violence and more violence (with some distinctly realistic throat-slitting) make this horizontally scroller a game which you should hide from your granny.

Indiana Jones 4 (Arcade)

82%

Publisher	US Gold
Issue Reviewed	May 1992
Memory	1Mb
Price	£25.99



Although Indy hasn't fared too well in the arcade game dept up till now, this isometric-3D arcade adventure more than rectifies the matter. Its blend of puzzles and action is just right (even though the control can be a little fiddly in places) and should keep any fan of The Man with the Hat more than happy.

Jaguar XJ220

85%

Publisher	Core Design
Issue Reviewed	June 1992
Memory	1Mb
Price	£25.99

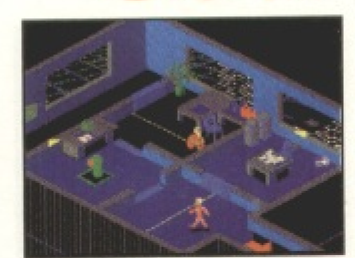


It seems like the World and his wife is doing some sort of licensed car racing game these days, but Core's effort manages to pull away from the pack quite elegantly thanks to some impressively-fast 3D and an excellent easy-to-use track designer (which in our estimation is far better than Lotus 3's RECS anyday).

D/Generation

89%

Publisher	Mindscape
Issue Reviewed	July 1992
Memory	512K
Price	£19.99



A throwback to the old days when isometric games ruled the waves, D/Generation hides its storming gameplay underneath some 'alright' graphics. An arcade adventure in its purest form, immensely suspenseful and cheap as well, you should seriously think again if this isn't in your disk box.

Dynablaster

87%

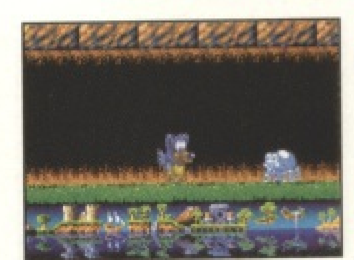
Publisher	Ubisoft
Issue Reviewed	March 1992
Memory	512K
Price	£25.99

Although the single-player mode may not inspire much praise (it's okay, we suppose), the two-player (or even FIVE player mode) will cost you months once you begin to play it. The most cowardly gameplay tactics are called for (plant a bomb and leggit) will have you cursing even your mum should you challenge her.

Fire and Ice

92%

Publisher	Renegade
Issue Reviewed	May 1992
Memory	512K
Price	£25.99

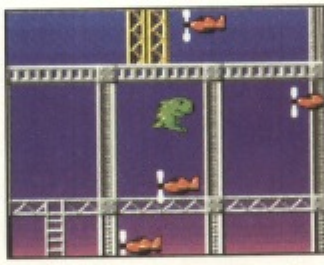


Another superb console-type platform game which shows that the Amiga can do it just as well as those fiddly cartridge machines. Guide Cool Coyote around the many levels in an effort to defeat the evil Wizard in his desert domain. With unique gameplay elements and terrific playability you'll miss this one at your peril.

Hoi

90%

Publisher	Hollyware -
Issue Reviewed	August 1992
Memory	512K
Price	£25.99

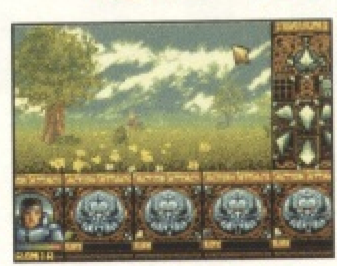


A super-cute platform jobby that constantly astounds, Hoi is a surprise star on the Amiga. Help the 'saur through five bloody huge levels in one of the most smoothly playable games yet. With real gameplay variation this looks set to become a timeless wonder.

Ishar

87%

Publisher	Silmarils
Issue Reviewed	£25.99
Memory	512K
Price	£25.99



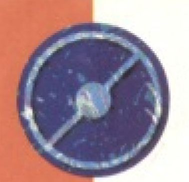
We may disagree with the Frenchies over trivial little things like Maastricht, but you've got to admit they know how to write damn fine RPGs. Although the first-person 3D system is a bit like every other you've seen (although prettier than most), the excellent plots more than compensate for any sense of deja vu.

The Legend of Kyrandia

93%

Publisher	Virgin Games
Issue Reviewed	November 1992
Memory	1Mb
Price	£29.99

A graphic adventure in the Monkey Island 2 model. As Brandon, your only chance of resuscitating your turned-to-stone Grandad is by defeating the mad jester Malcolm (the best villain to have appeared in an Amiga game yet). Lots of truly gorgeous graphics and an inspired player interface.



RECOMMENDED

Legends of Valour

92%

Publisher	US Gold
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

LoV uses an amazing graphics engine to generate the most realistic 3D environment you ever seen! It gives you total freedom of movement in the fantasy gameworld and makes this one of the most atmospheric RPGs yet! Destined to be hailed a classic in years to come, you'd be foolish to miss it.

Lotus 3

86%

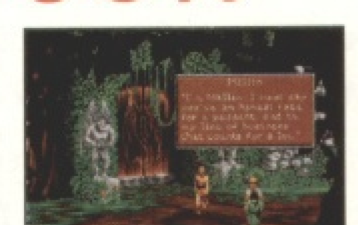
Publisher	Gremlin
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

The third Lotus instalment mixes the best of the two previous offerings and ends up with a game which wi satisfy all. With laps or circuits, a variety of race conditions and an unusual course designer, Gremlin have produced a real winner. You still can't wreck the Lotuses, though!

Lure of the Temptress

90%

Publisher	Virgin Games
Issue Reviewed	July 1992
Memory	1Mb
Price	£25.99



An impressive debut by Revolution, an English based programming team, Lure improves over the standard graphical adventure by way of its real character interaction. The non-playing characters all go about their own business, chatting to to each other and the like, making this the closest game to real life yet.

MacDonalds Land

90%

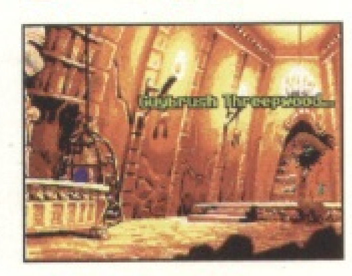
Publisher	Virgin Games
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

Yet another attempt to 'do' Mario on the Amiga, this one succeeds thanks to superb playability and some interesting twists on old platforming themes. Of course it's barely got an ounce of originality but who cares when the game's this much fun? Want a great platform game? You got it!

Monkey Island 2

94%

Publisher	US Gold
Issue Reviewed	July 1992
Memory	1Mb
Price	£37.99



What else is there left to say? The game to end all graphical adventures with genuine humour and gorgeous hand-painted graphics improves in every way over the original (a task in itself). The disk accessing is a trifle too much but the overall package is one of the best you'll ever see on the Amiga.

No Second Prize

91%

Publisher	Thalion
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99



NSP is arguably the first bike game to actually make you feel like you're astride a throbbing metal monster. Where it scores most over its predecessors is the ease of control the player has over the bike - it's sheer bliss! Virtually faultless, it ranks alongside such other racing classics as Lotus, F1GP and Indy 500.

Pinball Dreams

89%

Publisher	21st Century
Issue Reviewed	April 1992
Memory	512K
Price	£25.99

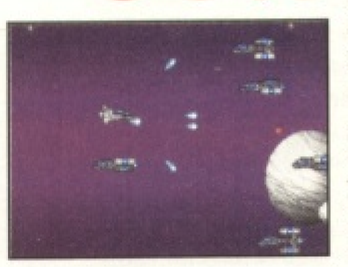


Arguably the best of the Pinball duo, Dreams is a masterpiece in programming. The ball movement is so real that you'll be soon wondering why anybody bothers to play the real thing. Four tables may not sound like much but in a game with no 'end' there is endless amounts of game-time to be found here.

Project-X

90%

Publisher	Team 17
Issue Reviewed	May 1992
Memory	1Mb
Price	£25.99

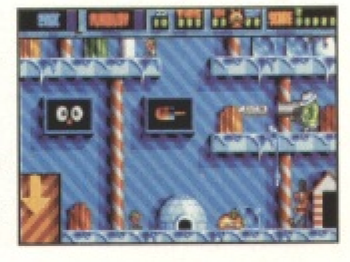


Perhaps THE best shoot-'em-up to appear on any home computer, Project-X is superb in every way. Arcade quality graphics, amazing speech samples, fif frames per second scrolling all add up to make it a blaster's dream. It may be a little hard for the wimps among us, but don't let that deter you

Putty

87%

Publisher	System 3
Issue Reviewed	October 1992
Memory	1Mb
Price	£25.99

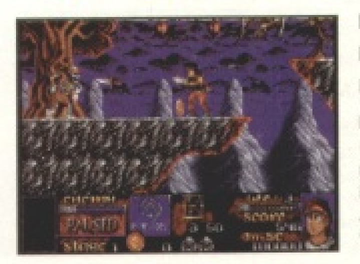


A high-flyer in the charts - and deservedly so. Putty is one of the most original games, let alone platform games, to have appeared in a long time. As a tiny little blue blob, the player has to slip, stretch and absorb his way around umpteen gaudy levels, rescuing robots from an evil wizard's minions. Try it - you'll like it!

Risky Woods

84%

Publisher	Electronic Arts
Issue Reviewed	July 1992
Memory	512K
Price	£25.99

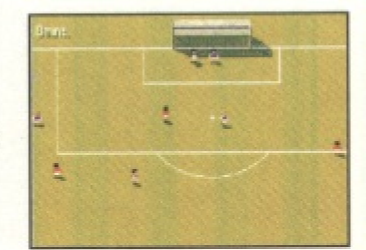


Hey, there are these woods, right, and - they're risky! (Thanks in the main to the legions of the Undead that roam its moonlight-dappled pathways). Yup, we're in horizontal-scrolling slash-'em-up territory here and nc a bad one at that, although the scrolling is a touch 'jittery' in places.

Sensible Soccer V1.1

93%

Publisher	Renegade
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

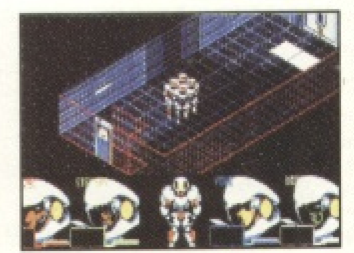


Here at The One we don't care what you OR your mates say - Sensisoccer kicks seven bells out of Kick Off 2. Instinctive control and out-and-out addictiveness make it a joy to play, and the improved goalies in this revised version have produced a game that's near flawless!

Shadoworlds

88%

Publisher	Krisalis
Issue Reviewed	November 1992
Memory	1Mb
Price	£25.99



From the same boys who brought you Shadowlands, Shadoworlds re-employs the Photoscape system to good effect in this Aliens-inspired RPG. The accent's more on action here than the puzzle-orientated Shadowlands and arguably suffers for it - shooting monsters in half-darkness can get annoying at times.





Space Crusade

89%

Publisher	Gremlin
Issue Reviewed	April 1992
Memory	512K
Price	£25.99

Space Crusade is actually one board game that deserved to be computerised. It removes all the fiddly moving plastic figures about business that made the cardboard version a chore to play. The isometric combat sections add to the already tense atmosphere and make this game a highly enjoyable experience.



Titus the Fox

87%

Publisher	Titus
Issue Reviewed	April 1992
Memory	512K
Price	£25.99

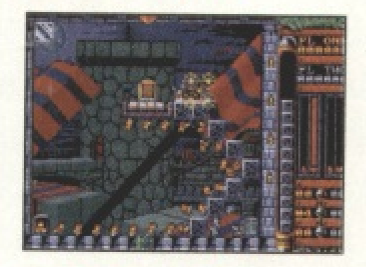
Another platform game with Sonic overtones that certainly hits the mark, Titus is a huge and original game with some unique features (the Magic Carpet in particular). Extremely fast and furious, although the size of the levels is offset by the occasional paucity of baddies actually patrolling them.

Troddlers

85%

Publisher	Storm
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

A puzzle game which is firmly Lemmings influenced, Troddlers adds to the DMA classic by introducing a number of different level objectives. If anything it owes a little more to Solomen's Key than Lemmings with its emphasis on block manipulation as a means to guiding the Troddlers to the level exit.



Ultima VI

91%



Publisher	Origin
Issue Reviewed	June 1992
Memory	1Mb
Price	£31.99

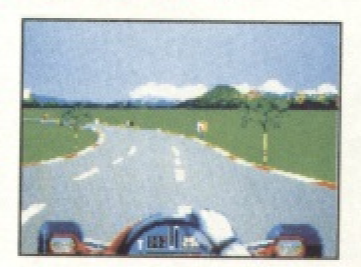
The latest (and possibly the last, on Amiga at least) in the long line of quality RPGs, Ultima VI is by far the best of the series, boasting attractive if diminutive graphics, incredibly involved plotlines and buckets of atmosphere. Not everybody's cup of tea but an impressive farewell (?) to say the least.

Vroom

89%

Publisher	Lankhor
Issue Reviewed	April 1992
Memory	512K
Price	£19.99

Sadly overlooked in the hoo-har over F1GP, Vroom (which came out a little earlier than the MicroProse game) is an exciting polygon-based racer that makes up for what it lacks in depth with a nifty turn of speed and huge fun factor. And a nice touch is you can even see your hands turning the steering wheel for once.



Wing Commander

87%



Publisher	Origin
Issue Reviewed	November 1992
Memory	1Mb
Price	£29.99

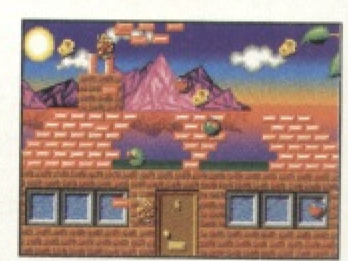
It's the PC-to-Amiga conversion no-one thought we'd ever see, but here it is and it's not half bad. It's got everything the PC version had and is thus just as impressive. Although the 3D can be sluggish at times, the superb feeling of actually taking part in a big space campaign pulls you through the occasional lulls.

Wizkid

92%

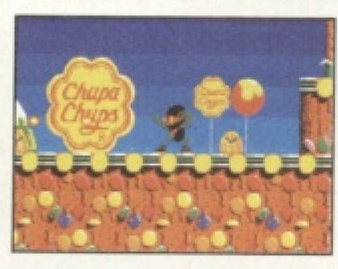
Publisher	Ocean
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

Without a doubt the best game that Ocean has released in a long while, Wizkid also happens to be its most original (all thanks to those crazy funsters at Sensible Software). On the surface it looks like a simple Breakout-inspired arcade game, but there is in fact a wacky arcade adventure lurking beneath. Fun!



Zool

87%



Publisher	Gremlin
Issue Reviewed	October 1992
Memory	1Mb
Price	£25.99

Gremlin certainly cooked up a character to rival even Mario and Sonic in this 'tribute' to the sad consoles. Fast, furious and manic in every way, Zool is a statement to industry that the Amiga can perform as well as the plastic slabs - and better! There's nothing like Zool to impress your mates.

COMPETITION

It's time for the usual end-of-Recommendeds compo and there are ten copies of top-notch software already locked away in The One's vaults waiting to be given away to ten readers who can fathom the answers to the following little posers...

(1) Name the three games which are new to this month's Recommended section.

(2) Now name the three games that have been kicked out to make space for them.

Answers on a postcard or back of a sealed envelope to the following address: Recommended Compo 2, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. And remember, it's the first ten we receive which'll win a software prize!



NEXT MONTH!

You'll probably be feeling a bit flabby after the Christmas excesses, so what better way to start shaping up for Spring than by buying next month's issue of The One? There won't be any seven-day diets, hip-n'-thigh exercise plans or anything like that, but what there will be are some tip-top features and reviews that should exercise your mind, if not your body...

COMMODORE SPEAKS!

1993 is going to be a crucial year for the Amiga. Can the A600 hold its own against the onslaught from the consoles? Will the A1200 fulfil its potential to be the home computer of the 90s? We talk to Kelly Sumner, managing director of Commodore UK, and ask him about his hope and fears for the coming year.

LOOK OUT VALOUR!

Ambermoon, the sequel to Thalion's top RPG Amberstar, is coming. It boasts 3D routines like you've never seen and threatens to blow Legends of Valour out of the water. In an EXCLUSIVE Work In Progress we take the wraps of this potential smash!

ENTERING THE CYBERZONE!

For the past year or so Empire has been working on an astounding 3D polygon-based RPG set in a virtual world created by a massive computer. Called Cyberspace, it's looking hot, hot, HOT! And guess who's got the hot EXCLUSIVE first-look...?

REVIEWS! REVIEWS! REVIEWS!

As always there will loads of absolutely red-hot reviews. However, since it seems that the games we quote here as definites for turning up don't, I won't bother to mention such games as The Chaos Engine (again), Gunship 2000 (again), Desert Strike (again) or Dragon's Lair 3 (new boy!).

THE ONE

February Issue on sale January 28th

Get it - it's the best New Year's Resolution you could make!


THALION